LIBRARY OF THE
JOHN G. JOHNSON COLLECTION
CITY OF PHILADELPHIA

Digitized by the Internet Archive
in 2013

http://archive.org/details/descriptiveillus00fkle

A DESCRIPTIVE AND ILLUSTRATED

CATALOGUE

OF

150 PAINTINGS

BY

OLD MASTERS

OF THE DUTCH, FLEMISH, GERMAN, ITALIAN, SPANISH AND FRENCH SCHOOLS

FROM THE

KLEINBERGER GALLERIES

PARIS
9, RUE DE L'ECHELLE, 9
(NEAR THE AVENUE DE L'OPERA)

NEW YORK
12, WEST 40th STREET
(NEAR FIFTH AVENUE)

1911

CONTENTS

	Pages
REMARKS	5
DUTCH SCHOOL, XVIIth Century	8-103
FLEMISH SCHOOL, XVIIth Century	105-129
FLEMISH PRIMITIVES	131-145
GERMAN PRIMITIVES	147-155
EARLY ITALIAN SCHOOLS	157-175
EARLY SPANISH SCHOOL	177-183
EARLY FRENCH SCHOOL	185-193
INDEX	195-198

The paintings described and reproduced in this Catalogue are for private sale at the Kleinberger Galleries in Paris and New York, where prices and particulars can be obtained.

Mr. E. M. Sperling is in charge of the New York branch and he will gladly give all informations desired.

The measurement of the paintings is given without frames and the height precedes the breadth. The terms « right » and « left » are to be understood from the spectator's point of view.

The two towns below the name of the Artist are the places of his birth and death, respectively.

There are in the Kleinberger Galleries in Paris and New York yet many other original paintings, not mentioned in the present Catalogue, the space being limited herein to 150. It is intended to publish further Catalogues at intervals.

The description and reproduction of every painting, being very often useful in identifying an original, and giving at the same time its history, as far as known, will no doubt be appreciated by art-lovers.

DUTCH SCHOOL

OF THE

XVIIth CENTURY

BERCHEM (CLAES PIETERSZ)
(Haarlem 1620 — 1683 Amsterdam)

1. — A Battle of Cavalry.

Smith describes this picture vol. V, p. 54, N° 157, as follows:

" The view presents on the right some lofty rocks, adjoining which is the ruin of an arch; two other fragments of arches are seen in a river, and on its banks. A large body of cavalry, in close conflict, occupy the right fore-ground; others are galloping towards a river on the left, which a detachment is crossing, and landing on the farther side; and in the middle distance is seen a numerous force of cavalry hotly engaged. An excellent production. Engraved by Avril, entitled *Passage du Rhin.* "

Signed on the right:
N. BERCHEM.
Canvas, 21.5 in., by 31 inches.

Engraved by Avril;
Described in John Smith's "*Catalogue Raisonné*", vol. V, p. 54, N° 157,
Collection of the Baron Holbeck 1787;
— of Mr. Goll de Frankenstein, Amsterdam (bought by Mr. Nieuwenhuys);
Collection of His late Majesty, Leopold II, King of Belgians.

BERCHEM (CLAES PIETERSZ)
(Haarlem 1620 — 1683 Amsterdam)

2. — Peasants Watering Cattle.

This painting represents a view in Italy, with high mountains seen in the distance. On the right is an archway, under which a river is flowing. A woman clad in blue and red is approaching on an ass; near her a little dog. A man is driving three cows and some sheep and goats into the shallow water that extends in the front. The sun has descended below the hills, the summits of which are still enveloped in a glowing hue. A beautiful scene.

Signed in full below to the left:
N. BERCHEM.
Canvas, 27 in., by 34 inches.

1. — BERCHEM (Claes Pietersz).

2. — BERCHEM (Claes Pietersz).

BEYEREN (Abraham Hendriksz van)

(The Hague 1620 or 21 — 1674 Alkmaar)

3. — Still-Life.

On the corner of a table, partly covered with a violet velvet-cover, are a richly wrought silver-plate on which is a big dutch tumbler, half-filled with wine, and an opened oyster and a knife, another glass behind, with some red wine, and an orange and grapes and bread.

Signed with monogram on the corner of the table.
Canvas, 25 in., by 20,5 inches.

From the Collection of Count Mniszech, Paris.

BREKELENKAM (Quieringh Gerritsz)

(Zwammerdam 1620 — 1668 Leyden)

4. — A Tailor-Workshop.

The old tailor and his two helpmates are sitting on a table near a window. He is sewing a blue stuff, while the younger one is occupied with a yellowish-red cloth. The boy near the wall is warming his hands over a pot filled with red-hot coal. An empty barrel is under the table and various objects are on the floor and on a shelf. A partition, on which hangs a leather-bag, separates the work-room from a kitchen.

Signed beneath the window with the monogram.
Panel, 23,5 in., by 32 inches.

From the Collection of Arthur Kay, Esq., Glasgow.

3. — Beyeren (Abraham Hendriksz van).

4. — Brekelenkam (Quiringh Gerritsz).

BOL (FERDINAND)

Pupil of Rembrandt

(Dordrecht 1616 — 1680 Amsterdam)

5. — "La Diseuse de Bonne Aventure".

(The Fortune Teller)

A young peasant-woman, dressed in a richly coloured yellow skirt and holding a sickle in her left, is seated near a rocky wall and is listening attentively to an old woman kneeling in front and beside her, who with expressive gestures is explaining her future. The old woman has with her left seized the arm of the young woman, who seems to be much impressed by what is revealed to her. The expressions in the faces are masterly rendered and the colors are remarkably rich. The two figures are surrounded by a fine landscape and the fruits in the basket beside the young woman are handsomely carried out.

Signed on the right :
" F. BOL "
and dated 1644.
Canvas, 60 in., by 50 inches.

This is a capital work of the Master.

5. — Bol (Ferdinand).

BROUWER (ADRIAEN)

(Oudenaarde 1605 — 1638 Amsterdam)

6. — The Singing Trio.

Hofstede de Groot describes this picture, Vol. III, N° 84, as follows :

" In a very simple interior of a peasants room, at a table, there is a man in a dark vest with yellow sleeves and a green cap. He is singing and holds in his hands a sheet of paper. Two men, one of whom is sitting beside him, while the other is standing, are accompanying his song. On the table a jug and a piece of chalk. "

Signed on the border of the table.
Panel, 7,5 in., by 6 inches.

Described by Hofstede de Groot, Vol. III, N° 84.
Exhibited in Brussels in 1882, N° 21.
From the Collection of Mr. Ruelens in Brussels.

BROUWER (ADRIAEN)

(Oudenaarde 1605 — 1638 Amsterdam)

7. — A Cabaret-Scene.

Three peasants sitting at a table and one standing behind them indulge in singing and drinking. The peasant in front, dressed in yellow, with a cap of the same color on his head, holds a paper in his right hand and is apparently singing. The man behind, dressed in brownish-black, holds in one hand a jug and in the other a glass filled with red wine, and is accompanying him; while of the other two, the one, in a blue cap, is drinking and the other, in a brown cap, is listening. On the table is a pot with some food and near it a jug. Light-grey background. Broadly and richly painted, in the artist's early manner.

Panel, 9 in., by 7 inches.

7. — BROUWER (Adriaen).

6. — BROUWER (Adriaen).

CAPPELLE (JOHANNES VAN DE)

(Amsterdam 1624 — 1679 Amsterdam)

8. — Fishing-Boats near the Shore.

Numerous fishing-boats are seen in the fore-ground on the calm sea. They are divided on the right and the left permitting a view in the distance. On the left, on the shore, there are ladies and gentlemen conversing, in the middle a man with a pole. In the second distance walls of a fortification are seen. Heavy clouds indicate the approach of storm.

Canvas, 32 in., by 40.5 inches.

From the Collection of Arthur Kay, Esq., Glasgow.

CAPPELLE (JOHANNES VAN DE)

(Amsterdam 1624 — 1679 Amsterdam)

9. — Winter at the Sea-Shore.

A multitude of men and women are in the fore-ground, some of them skating, conversing, and others breaking ice. Somewhat further several fishing-boats, frozen to the ice, and one of them ice-covered, with men busy around them. On the right a party on a sleigh, pulled by a white horse, is approaching, while another brown horse is fed from a sleigh in the middle. In the distance is seen a town. A grey, winterly atmosphere envelopes the whole scene.

Canvas, 21.5 in., by 26 inches.

8. — Cappelle (Johannes van de).

9. — Cappelle (Johannes van de).

CAPPELLE (JOHANNES VAN DE)

(Amsterdam 1624 — 1679 Amsterdam)

10. — "Marine".

Some fishing boats on the right near the landing, on which several men and women are standing. Further in the middle a boat sails away, near it a rowing-boat with three men, and in the distance many other boats are seen. A long pole is standing on the left, and in the middle, in the foreground, a small barrel is swimming. The last rays of a submerging sun give a golden tone to the clouds and to the surface of a smooth sea.

Signed with the monogram on the post in the left corner.
Panel, 12 in., by 19 3/4 inches.

From the Collection of Sir George Donaldson, London.

CUYP (AELBERT)

(Dordrecht 1620 — 1691 Dordrecht)

11. — Cattle and Sheep in a Pasture.

Dr. Hofstede de Groot, in Vol. II, N° 215, describes the picture as follows :

" In the right foreground a brown and white spotted cow stands in profile to the left. Behind her, partly cut off, lie two others, a black and a brown. To the left is a group of four sheep lying down and a goat standing up. On the extreme right at the back the herdsman stands talking to a woman. The man wears a red coat with grey sleeves; the woman, who is seen full face, wears a blue jacket with a white kerchief and a yellow skirt. In the distance are mills and the church tower of Dordrecht. A cloudy sky at sunset. "

Signed with the monogram below on the right.
Panel, 12,5 in., by 18,5 inches.

Described in Dr Hofstede de Groot's "*Catalogue Raisonné*", Vol. II, N° 215.
From the Collection of Vicomte du Bus de Gisignies, Brussels:
Mr. Maurice Kann, Paris.

10. — Cappelle (Johannes van de).

11. — Cuyp (Aelbert).

CUYP (AELBERT)

(Dordrecht 1620 — 1691 Dordrecht)

12. — Cows with a Milkmaid in a Farmyard.

Dr. Hofstede de Groot, in Vol. II. N° 378, describes this picture as follows :

" In the centre a yellowish cow stands in profile to the right. A girl with a large hat is milking her. On the right a dark-red cow is lying down, in profile to the left. In the background to the left are three other cows, one standing and two lying down, near a well, which is placed to the right in front of a farmhouse. In the left foreground is a cluster of docks, with a large brass milk-can beyond. From the right background, where three windmills are visible, a man on a black horse comes riding up. A blue sky with light clouds " " A broad and freely painted picture " (Sm.).

Signed in the left-hand bottom corner :
" A. CUYP. "

Canvas, 46,5 in., by 64,5 inches.

Described in Smith's "*Catalogue Raisonné*", Vol. V, N° 231 :
— in Dr. Hofstede de Groot's "*Catalogue Raisonné*", Vol. II. N° 378 ;
— in "*The great and the little Old Dutch Masters*", by Mr. Armand Dayot ;
Exhibited in the " Salles du Jeu de Paume ", in the Tuileries in Paris, in 1911.
From the Collection of J. R. West, Esq., Alcote, 1834 ;
— of Major Sirr ;
— of J. B. West, Esq., London, 1852 ;
— of R. Kirkman Hodgson, Esq., London, 1907.

12. — Cuyp (Aelbert).

CUYP (AELBERT)

(Dordrecht 1620 — 1691 Dordrecht)

13. — Six Cows in a Meadow opposite the Town of Dordrecht.

At the foot of a low hill to the right, in a meadow, are a group of six cows, two of them lying down. A woman is milking one of them, which is standing to the right. Two brass milk-cans are beside her. Farther to the left, two noblemen are approaching on horseback, with a little greyhound springing before them. The country is intersected by the river Meuse, beyond which is seen the town of Dordrecht, of which the Church is clearly distinguishable. Three boats are sailing on the river. A cluster of docks to the left in the foreground complete this beautiful painting. A blue, cloudy sky indicates a fine summer day.

Signed below to the right :
" A. CUYP. "

Panel, 32 1/4 in., by 47 inches.

From the Collection of Count Greffuhle, Paris.

Certificate of Dr. W. Bode on the back of a photograph of this painting : " *from the best time of the master* ".

13. — Cuyp (Aelbert).

CUYP (Aelbert)

(Dordrecht 1620 — 1691 Dordrecht)

14. — Four Cows by a River, and a Herdsman Drawing Water.

Dr. Hofstede de Groot, in Vol. II, n° 339, describes this painting as follows :

" A stream flows across the front, round a hilly pasture on the left, in which are four cows, three of them lying down. On the hill a farmer on horseback converses with a man on foot. In the foreground a herdboy fills a cup at the stream. Early morning before sunrise. " " *Painted in the artist's finest time* ". (Sm.)

Signed below to the right :
" A. Cuyp. "

Canvas, 27 in., by 35 inches.

Described in Smith's " *Catalogue Raisonné* ", Vol. V, page 310, N° 125;
— in Dr. Hofstede de Groot's " *Catalogue Raisonné* ", Vol. II, N° 339;
Exhibited at the British Institution, 1829;
From the Collection of H. Muilman, Amsterdam, 1813;
— M. Thiébault, Paris, 1817;
— M. Le Rouge, Paris, 1818;
— Count Pourtalès, 1828 (bought by Smith and Emmerson together with other Dutch and Flemish paintings);
From the Collection of Charles Dixon, Esq., London;
Passed by inheritance to George Wilder, Esq., Stanstead Park, Sussex.

14. — Cuyp (Aelbert).

CUYP (AELBERT)
(Dordrecht 1620 — 1691 Dordrecht)

15. — A Sportsman Resting.

Dr. Hofstede de Groot, in Vol. II, N° 626, describes this picture as follows :

" At the edge of a wood a young sportsman sits on a shady bank and looks at the game he has shot. His game-bag is in his hand. He wears a black cap, a grey coat, red breeches and laced boots. Beside him, to the right, stands his gamekeeper who holds up a dead bird. On the ground lie other birds with a fowling-piece and a horn. In the right foreground lies a large poodle. In the left background, through the trees, a sportsman is seen firing. " " The figures appear to be portraits " (Sm.)

Signed with the monogram, below to the right.
Panel, 28,5 in., by 23,5 inches.

Mentioned in Ch. Blanc, " *Le Trésor de la Curiosité* ", Vol. II, page 443;
Described in John Smith's " *Catalogue Raisonné* ", Supplement Volume, page 670, N° 36;
Described in Dr. Hofstede de Groot's " *Catalogue Raisonné* ", Vol. II, N° 626;
From the Collection Lebrun, Paris, 1791;
— Héris, Brussels, 1841;
— of Mr. R. Papin, Paris, 1873, Catalogue N° 5;
— of Judge Flory, Paris, 1910.

DOU (GÉRARD)
(Leyden 1613 — 1675 Leyden)
(Pupil of Rembrandt)

16. — In Rembrandt's Studio.

In the middle of a studio a young painter (probably Rembrandt when a youth) is sitting before an easel, on which is a canvas, turned towards the spectator. He has a long dark coat and a cap of the same color on. Behind the easel is an open trunk in which there are various brass objects, and hanging out from it, a violet cloth. On the floor, in the foreground : an open book, a helmet, a trumpet and a breast-plate. On the wall studies of the portraits of Rembrandt's father and mother.

Panel 20 in., by 20 inches.

Described by Dr. Martin, Director of the Museum in the Hague, in his work on Gerard Dou;
From the Collection of Colonel Legh of Leghhall, Kuntsford.

16. — Dou (Gerard).

15. — Cuyp (Aelbert).

CUYP (Jacob Gerritsz)

(Dordrecht 1594 — 1652 Dordrecht)

17. — "Mon oye faict tout".

A boy turned to the left, his face towards the spectator, holds with his left a goose and with his right a basket. He has a brown cap on, a white kerchief around his neck and a grey coat. In his right hand he holds a piece of paper on which is written : " Mon oye faict tout », which conveys a double meaning, i. e. " my goose does everything ", or " money does everything ". Dark background.

Signed below the paper :
" J. G. Cuyp f. "

Panel, 29 in., by 23 inches.

From the Collection Lebrun, Paris, 1791, Catalogue N° 50, page 28, as A. Cuyp:
— R. Papin, Paris, 1873, Catalogue N° 7 :
— Judge Flory, Paris, 1910.

CUYP (Jacob Gerritsz)

(Dordrecht 1594 — 1652 Dordrecht)

18. — A Young Girl.

(A pair to the above.)

A young girl, turned to the right, looking at the spectator, with a large straw-hat with a green ribbon on her head overshadowing the upper part of her face, holds with both hands a basket full of eggs. She has a white kerchief on her shoulders and a jacket of a greenish color. Dark background.

Signed above the right hand :
" J. G. Cuyp f. "

Panel, 29 in., by 23 inches.

From the Collection Lebrun, Paris, 1791, Catalogue N° 50, page 28, as A. Cuyp:
— R. Papin, Paris, 1873, Catalogue N° 7 :
— Judge Flory, Paris, 1910.

18. — Cuyp (Jacob Gerritsz).

17. — Cuyp (Jacob Gerritsz).

DUCK (JACOB)

(Utrecht 1600 — ab. 1660 The Hague)

19. — The Concert.

A young lady attired in a rich silk costume of blue changeant plays on a lute. She has a large black hat on. With her left hand she turns the pages of some musical notes placed on a table, on which is a red cover. Opposite her is a nobleman playing on a cello. His mantle and sword are lying on a tabouret beside him. He also is looking at a book of notes. Behind the table a soldier who is singing. A nobleman, richly attired, is leaning on the chair of the lady. He wears a large mantle and a grey hat. He seems to listen to the music.

Signed on the right:
" J. DUCK. "
Panel, 18.5 in., by 27.5 inches.

Described in " *The Great and the Little Old Dutch Masters* ", Paris, 1911.
Exhibited in the " Salles du Jeu de Paume " in the Tuileries in Paris, 1911.

DUSART (CORNELIS)

(Haarlem 1660 — 1704 Haarlem)

20. — A Village Scene.

Before a shed on the left a " marchand de quatre saisons " has stopped with his ass, on which is ladden his merchandise, of which too baskets and a jug are seen. He is just weighing some vegetables for a woman customer, who is stooping beside him. She has a blue jacket and a grey skirt, below which is seen anotherone of violet color. A little girl stands by. Some cabage, cauliflowers and turnips lie around. In the background stands a house, in front of which is standing a young woman with a child in her arms, two peasants are sitting nearby nodding to the child, and an old woman is looking out from the door. A little girl is playing near a well on the right. Large trees in a rich green overshadow the scene. The effects are those of a fine summer day.

Signed below on the left:
" COR. DUSART f. 1684. "
Canvas, 23 3 4 in., by 20 inches.

Exhibited in the Royal Academy, London, 1881:
From the Collection of Clinton Hope, Esq., London.

19. — Duck (Jacob).

20. — Dusart (Cornelis).

FLINCK (GOVERT)

(Kleef 1615 — 1660 Amsterdam)

(Pupil of Rembrandt)

21. — The Sacrifice of Abraham.

The picture represents the moment when Abraham beholds the angel announcing to him the celestial message. He has dropped the knife and holds his right before his face, as if blinded by the vision. He has a long, bluish-grey coat. Isaac is lying on his back. In the foreground a yellow coat and a white cap.

Panel, 19 in., by 15 inches.

From the Collection of Mr. Wagenhoff, Paris.

FLINCK (GOVERT)

(Kleef 1615 — 1660 Amsterdam)

22. — The Penitent Magdalene.

A young woman, with a repenting expression in her face, is tearing a necklace of perls from her neck. She is attired in white and has a mantle of green color draped around her. A turkish shawl hangs from her shoulder. On the table, covered with red cloth, are an open box and a comb. Through an opening in the left corner above is seen a landscape.

Signed in the right corner above :
" G. FLINCK f. 1657. "

Canvas, 38,5 in., by 31 inches.

22. — Flinck (Govert)

21. — Flinck (Govert)

GOYEN (JAN VAN)

(Leyden 1596 — 1656 The Hague)

23. — At the Sea-shore.

A great number of men and women circulate at the seashore (probably near Scheveningen), some of them on horseback, others on wagons, and standing and sitting around conversing. On the left, behind a little height, a church-tower is seen. The dunes lower down to the sea on which several fishing boats are sailing. Beautiful, clouded sky.

Signed below, to the right, with the initials and dated 1646.
Panel, 17 in., by 25 inches.

From the Collection of Mr. A. de Ridder, Cronberg.

GOYEN (JAN VAN)

(Leyden 1596 — 1656 The Hague)

24. — View near Nymwegen.

On the left, on a little height, near a tower-like building, artillery is exercising. Close by stands a high signal-pole. Two boats approach the land; in one of them, on the right, two men handle some merchandise. In the middle-distance, on the right, a sailing-boat is seen on the calm sea, and on the horizont there is the town of Nymwegen. A clear sky, partly clouded, gives the effect of a fine summer-day.

Signed on the left boat with the monogram and dated 1642.
Panel, 16 in., by 21 inches, oval.

23. — Goyen (Jan van).

24. — Goyen (Jan van).

GOYEN (JAN VAN)

(Leyden 1596 — 1656 The Hague)

25. — The Old Château.

A château in decay, on the border of a river, with rich foliage on its walls is on the right. It serves as an Inn, as the wreath on a pole over the entrance indicates. Two gentlemen, one on a bay, the other on a grey horse, have halted for a drink. The one on the grey horse is still drinking, while the other hands back his glass to the hostess. Three wanderers seated on the grass look on and a fourth is taking off his shoes. Further on a wagon and two halted for the feeding of the horses. On the river below a boat is just pushing off. It is boarded by two men who take away large pots. In the second distance there is a towerlike building surrounded by trees. Nearby there are several fishing-boats, and on the coast beyond there is a wind-mill. A beautiful, golden atmosphere envelopes the entire scene, giving it a brilliant, romantic expression. The sky is wonderfully painted and indicates a fine summer-afternoon.

Signed on the boat in front:
" V. GOYEN " and dated 1645,
Canvas, 51 in., by 64 inches.

Described in " *The Great and the Little Old Dutch Masters* ", Paris, 1911.
Exhibited in the " Salles du Jeu de Paume ", in the Tuileries, in Paris, 1911.

This is a chef-d'œuvre of the Master.

25. — Goyen (Jan van).

HALS (DIRCK)

(Haarlem 1591 — 1656 Haarlem)

(Pupil of his brother, Frans Hals)

26. — "Une Réunion mondaine".

In a large room a numerous society is assembled, dancing and drinking. The host is just receiving a gentleman at the door which remained open, permitting a view on a hilly country, while others nearby are chatting. A man in front is taking some bottles out of a tank probably serving to cool the drinks. On the left, a little further, a dog is sitting on the floor under a table. Servants are taking away dishes in the background on the stairs leading to another room. A golden tone reigns over the entire picture which is of the masters best period.

Panel. 19 in., by 32,5 inches.

Described in "*The Great and the Little Old Dutch Masters*", Paris, 1911.
Exhibited in the "Salles du Jeu de Paume", in the Tuileries, in Paris, 1911.
From the Collection of Count Battyány, Budapest.

HALS (FRANS)

(Antwerp ab. 1580 — 1666 Haarlem)

27. — The Violin-Player.

A merry-maker with a laughing expression in his face, is playing on a violin. He has a blond beard and inclines his head slightly to the right. On his head he has a blue feather. He wears a white ruff and a black jacket. Masterly and broadly painted. Light-grey background.

Canvas, 23 3/4 in., by 17 3/4 inches.

26. — Hals (Dirck).

27. — Hals (Frans).

HALS (FRANS)

(Antwerp ab. 1580 — 1666 Haarlem)

28. — Portrait of a Man.

Half-length, in a painted oval. He faces three quarters right, and looks at the spectator. His right hand is on his breast and in his left hand he holds a pair of gloves. On his greyish hairs he wears a broad-brimmed black hat, and has a beard and mustache. His black silk costume consists of a coat and a cloak hanging from both shoulders. He wears a broad white ruff-collar. A very attractive, broadly painted portrait of the master's best time. In the English Edition of Dr. Hofstede de Groot's "*Catalogue Raisonné*" this portrait is confounded with another picture, which was in the Rudolf Kann Collection.

Inscribed on the right:

"AETAT. SVAE 50 AN 1635" and signed with the monogram.

Canvas, 34 in., by 26,5 inches.

Engraved by W. Unger:
Exhibited in the "Salles du Jeu de Paume" in the Tuileries, in Paris, 1911:
— in Vienna, 1873, N° 158;
Mentioned in Dr. W. Bode's, "*Studien zur Geschichte der holländischen Malerei*", N° 38;
Mentioned in E. W. Moes' "*Frans Hals, sa vie et son œuvre*", N° 95;
Described in "*The Great and the Little Old Dutch Masters*", Paris, 1911:
— in Dr. Hofstede de Groot's, *Cat. Rais.*, Vol. III, N° 304;
From the Collection of M. Aiman, Amsterdam, 1797:
— — M. Lippmann von Lissingen, Vienna, 1876;
— — M. Maurice Kann, Paris, 1909.

An important work of the Master.

28 — Hals (Frans

HELST (Bartholomeus van der)

(Haarlem 1613 — 1670 Amsterdam)

29. — Portrait of an Old Lady.

She is seated, turned slightly to the left, looking at the spectator. Half-length figure. She wears a black silk and cachemire costume with passepoils of the same color. On her hairs, that leave her forehead, full of light, entirely free, she wears a little white mousseline bonnet, and on her neck a broad white ruff-collar of the time. Her face shows a self-satisfied expression, and her eyes express liveliness.

Panel, 27 1 4 in., by 23 1 4 inches.

HEYDEN (Jan van der)

(Gorkum 1637 — 1712 Amsterdam)

30. — View of a Château with Park.

On the left a château encircled by a wall, at the right extremity of which is seen the upper part of a tower with a gothic spire. In the park with a small lake, which occupies the foreground, a lady and a gentleman are walking, followed by a youth playing with a dog. In the background there is another building, adjoining to a green rising meadow crowded with deer. Blue, lightly clouded sky. Effect of a fine summer-day.

This picture is of an extremely fine filigrane-like execution with vivid, beautiful colors.

Panel, 19 3 4 in., by 24 inches.

From the Collection of the Baron M. Königswarter, Vienna.

28. — Heyden (Jan van der).

29. — Helst (Bartholomeus van der).

HEYDEN (JAN VAN DER)

(Gorkum 1637 — 1712 Amsterdam)

31. — Landscape.

John Smith, in his "*Catalogue Raisonné*", Supplement Vol., page 677, N° 25, described this picture as follows:

"A View of the exterior Walls of a Fortified Town, perhaps Nimuegen, and the surrounding country. The site presents a hill of considerable eminence, and of a broken form, on the acclivity of which, and at some distance from the foreground, is a wall of circumvallation; the chief buildings within the wall consist of a church with a spire, adjoining some houses. Two trees growing near the centre conceal part of the wall, around which browse three sheep and two cows; and close to the latter are a man and a woman. These are by the pencil of A. V. Velde."

On copper, 8 1 4 in., by 9 1 4 inches.

Described in J. Smith's "*Catalogue Raisonné*", Suppl. Vol., p. 677, N° 25;
From the Collection of Mr. S. Woodin, 1841:
— — J. Walter, Esq., M. P., London.

HEYDEN (JAN VAN DER)

(Gorkum 1637 — 1712 Amsterdam)

32. — Landscape.

(A Companion to the above)

John Smith, in his "*Catalogue Raisonné*", Supplement Vol., page 677, N° 26, described this picture as follows:

"The Companion represents a view of the same town, and is composed on the right and front of a stone bridge, over which a gentleman is passing; from hence a road, skirted with trees, continues by a round tower and a house situate at the base of a hill. In this part are seen a lady and a gentleman on horseback, approaching; a building is also conspicuous on the summit of the hill. The opposite side of the picture exhibits the open country. *These are highly wrought works of the master*, and are probably the same described N° 26 and 27, Vol. V."

On copper, 8 1 4 in., by 9 1 4 in.

Described in J. Smith's "*Catalogue Raisonné*", Suppl. Vol., p. 677, N° 26;
From the collection of Mr. S. Woodin, 1841;
— — J. Walter, Esq. M. P., London.

31. — HEYDEN (Jan van der).

32. — HEYDEN (Jan van der).

HOBBEMA (MEINDERT)

(Amsterdam 1638 — 1709 Amsterdam)

33. — Landscape with a Cottage.

John Smith in his "*Catalogue Raisonné*", Vol. VI, page 149, N° 99, described this picture as follows :

" A Landscape with a cottage standing near the centre of the view, in the second distance, backed by a large grove of trees, which occupies the greater portion of the picture ; a cluster of lofty elms adorns the left and front. The figures which animate the scene consist of a man and a woman, who are seen descending a road on the right, which traverses the fore-ground, and intersects another road leading into the distance : on the same road is a man on a grey horse going towards the cottage, at the door of which are seated a man and a woman. "

Signed on the right :
" M. HOBBEMA " and dated 1663
Canvas, 39,5 in., by 50,5 inches.

Described in J. Smith's "*Catalogue Raisonné*", Vol. VI, page 149, N° 99 ;
— in Dr. Hofstede de Groot's "*Catalogue Raisonné*", Vol. IV, N° 150 ;
— in "*The Great and the Little Old Dutch Masters*", Paris, 1911 :
Exhibited in the "Salles du Jeu de Paume" in the Tuileries, in Paris, 1911 :
Collection Thomas Emmerson, Esq., London, 1835 :
— D. Mc Intosh., Esq., London, 1857 ;
— Nieuwenhuys, Amsterdam, 1860 ;
— Adrian Hope, Esq., London, 1894 ;
— Charles Wertheimer, Esq., London.

This is a capital work of the master.

33. — Hobbema (Meindert)

HOBBEMA (MEINDERT)

(Amsterdam 1638 — 1709 Amsterdam)

34. — Cottage under Trees.

On the right stand several trees with rich foliage near a shallow water, over which, following a foot-path, a plank is thrown. On this plank a peasant and his white dog are approaching. He has a red jacket on and holds a stick in his left. In the middle distance, adjoining the trees, is a cottage with a straw-roof. A peasant is approaching the door on the right. On the left there are some more trees, through which is seen a country of dunes intersected by vegetation. Blue sky with white clouds. The brilliancy of a fine summer day gives a vivid impression and lustre to the whole landscape.

Signed below on the right:
" HOBBEMA "
Panel, 24,5 in., by 33,5 inches.

Described in Dr. Hofstede de Groot's "*Catalogue Raisonné*", Vol. IV, N° 246:
Collection C. N. Lewis, Esq., Blackheath;
— A. de Ridder, Cronberg.

HONTHORST (GERARD VAN)

(Utrecht 1590 — 1656 Utrecht)

35. — Portrait of a Gentleman.

Turned to the right, with his face in 3/4 profile, he looks at the spectator. He has a small black cap on his brown hair, a somewhat lighter mustache and a little chin-beard. Around his neck he wears a broad white collar. A deep black cloak completes his costume. Originally the painter depicted a lace-collar, but which he has covered afterwards. The traces are yet seen. Grey background in a painted oval.

Signed on the right:
" G. van HONTHORST "
Panel, 30 in., by 23 inches.

From the Collection of His late M., Leopold II, King of the Belgians.

34. — Hobbema (Meindert).

35. — Honthorst (Gerard van).

HOOGHE (PIETER DE)
(Rotterdam 162) — ab. 1677 Amsterdam)

36. — A Dutch Interior.

In a large room which is lighted up by a window on the left are four persons. Near the window is sitting the Lady mending red stockings. Through the door is just stepping in a young woman offering asparagus for sale. She holds a bundle in her left hand while in the basket in her right there are some more. A servant-girl is standing in the middle of the room with a plate in her left, turning her head towards a gentleman just stepping down the stairs on the right. He has a wide red cloak on. Near the servant girl is a little dog. At the wall in the background is a big chest, upon which is a globe, and on the right side a picture and on the left a mirror. The floor is paved with white and black squares of marble. The sunrays falling in through the window give a beautiful lustre to the colors. An excellent work of the master.

Signed on the left, in the middle:
" P. de HOOGHE "
Canvas, 30 in., by 40,5 inches.

Described in "*The Great and the Little Old Dutch Masters*", Paris, 1911.
Exhibited in the "Salles du Jeu de Paume", in the Tuileries, in Paris, 1911.
From the Collection of I. S. W. S. Erle Drax, Esq., Olantigh Towers, England.

HOOGHE (PIETER DE)
(Rotterdam 1629 — ab. 1677 Amsterdam)

37. — Lady and Gentleman at Tea.

By the back wall of a large room, between an open window and an open door, a lady and a gentleman in a peruke sit at a table, covered with an oriental carpet. The lady at the back, who faces the spectator, is in full light; she wears a white cap and holds a cup in her hand. The gentleman who sits in front of the table, has a red costume and a black hat. A negro boy offers the man a cup. The window looks on a fine landscape with a canal. The door on the right shows an entrance hall, in which a gentleman is approaching. On the left a servant-girl kneels at the fireplace stirring the fire. On the right a dog is playing. A black curtain is in the right upper-hand corner.

Signed at the base of the column to the left with the initials:
" P. D. H. "
Canvas, 26 in., by 32,5 inches.

Described in Hofstede de Groot's "*Catalogue Raisonne*", Vol. I, N° 190:
Collection J. van den Berg, Amsterdam, 1776:
— Thurlow, London, 1904:
— Ludwig Mandl, Moscow.

56. — HOOGHE (Pieter de).

57. — HOOGHE (Pieter de).

JANSSENS VAN CEULEN (CORNELIS)

(London 1593 — 1664 Utrecht)

38. — Portrait of Lucius Carey, 2nd Viscount Falkland.

Slightly turned to the right facing the spectator, he has long blond hair. A beautifully wrought lace-collar is on his shoulders. He wears a greenish-black coat through the slashes of which is seen white silk. He was 24 years old when his portrait was made. Viscount Falkland was killed at the battle of Newbury, September 20th, 1643.

Signed on the right:
" C. J. V. CEULEN " and dated 1634
Canvas, 28 in., by 22 inches.

JANSSENS VAN CEULEN (CORNELIS)

(London 1593 — 1664 Utrecht)

39. — Wife of Lucius Carey, 2nd Viscount Falkland.

Turned 3/4 to the left, she has dark-blond hair and blue eyes. She wears a pearl-necklace and pearl-earrings. Her costume decolleté is of black silk with highly wrought laces in front and on the sleeve and little black knots. The Lady represented was *Lettice, daughter of Sir Richard Morifon of Tooley Park, Leicestershire, wife of Lucius Carey, 2nd Viscount Falkland.*

Signed below, on the right, and dated.
Panel, 28 in., by 22 inches.

39. — JANSSENS VAN CEULEN (Cornelis)

38. — JANSSENS VAN CEULEN (Cornelis)

KEYSER (THOMAS DE)

(Amsterdam ab. 1596 — 1667 Amsterdam)

40. — Portrait of a Gentleman.

Turned to the right, 3/4 en profile, he has dark hair, mustache and brown beard. He wears a white collar, borded with lace, a dark-green coat over which he has thrown a black cloak. With his right hand, on which is a light-yellow glove, he holds the folds of his mantle, while in the other hand he holds the other glove. He is painted up to the knees. Light background.

Inscription on the right:
" AETATIS 31 AN " and below the date : 1635
Canvas, 42,5 in., by 28 inches.

LEYSTER (JUDITH)

(Pupil of Frans Hals and wife of J. M. Molenaer)

(Haarlem 1600 — 1660 Hemstede)

41. — "Jonker Ramp ond zÿne Liefste".

(Master Ramp and his sweetheart)

He has a large brown hat with a green feather, a brown coat and green sleeves. In his right he holds up a glass which he has just emptied. With his other hand he caresses his dog, of which only the head is seen. His sweet-heart stands beside him. She has a broad white collar and a black costume. Both are in a very gay mood and are laughing. Further behind a young man is approaching. In the background there is a fireplace. Freely and broadly painted, in the artists best manner.

Panel, 11,2 in., by 9 inches.

Judith Leyster painted this picture, in a smaller size, after the painting by Frans Hals, which is in the collection of Mr. B. Altman, New York.

41. — Leyster (Judith).

40. — Keyser (Thomas de).

METSU (Gabriel)

(Leyden 1629 — 1667 Amsterdam)

42. — Woman Cleaning Carrots.

This picture represents a young woman, sitting at a table in front of a house, cleaning carrots. She has a dark-brown jacket, red skirt and a green apron. A wooden pail stands in front of her with some carrots in it. Two carrots are lying on the table and one is in her hand; in the other hand she holds a knife. In front there is an earthware-dish with three fishes in it.

Signed in the right corner below
" G. Metsu "
Panel, 11 in., by 9,5 inches.

From the Collection of Mr. Charles T. Yerkes, New-York.

MIERIS the elder (Frans van)

(Leyden 1635 — 1681 Leyden)

43. — Lady and Gentleman on a Terrace.

A lady and gentleman are standing on a terrace, he in a pose as if saluting with his hat. She has a black kerchief on her head, a white collar, brown jacket and a white apron. She has folded her arms, and holds a pair of gloves in one hand. He has long blond hair, a white collar and a long black cloak. A little dog is springing before them. Beyond the terrace are seen a park and the wall of a building.

Perfectly finished portraits, of the best quality.

Signed on the pillar to the right :
" F. van Mieris "
and dated 1675.
Panel, 10 in., by 8 inches.

Engraved by N. Muxelaq:
Described in the Catalogue of the Duke of Leuchtenberg's Collection, N° 169, (1841).
From the Collection of the Duke of Leuchtenberg and Santa Croce, St. Petersburg.

43. — MERIS the elder (Frans van).

42. — METSU (Gabriel).

MIERIS (WILLEM VAN)
(Leyden 1662 — 1747 Leyden)

44. — The Discovery of Calisto.

J. Smith described this picture in his "*Catalogue Raisonné*", Supplement, page 67, N° 46, as follows :

" This capital work of the artist represents a rich Arcadian grove, with an open glade forming the foreground of the picture; here the goddess and her lovely train, consisting of eleven nymphs, are assembled; a second group, composed of four others, is at some distance off approaching. The déess having on a white mantle, cast around her loins, one end of which she holds in her left hand, is seated on a green velvet robe on the right of the scene; her offended countenance is directed to Calisto, who is bending on one knee, with her countenance upraised, and her hands extended, as if she were appealing for succour to her seducer; at the same time two attendants are removing the covering from her loins. Two nymphs are waiting on the goddess, one of whom is arranging her tresses, and the other detaching her sandals. A bow, a quiver, and arrows, lie on the ground near her. *The figures in this exquisitely wrought picture, are about ten inches high.* "

Signed below on the right
" W. VAN MIERIS "
Fct. anno 1706.
Panel, 24 in., by 30 inches.

Described in J. Smith's "*Catalogue Raisonné*", Supplement, page 67, N° 46;
From the Collection of Mr. Chaplin, London, 1840;
— — Mr. Rhoné, Paris, 1881;
— Fernandez Patto, Paris;

MORO (ANTONIO)
(Utrecht 1512 — 1578 Utrecht)

45. — Portrait of a Princess.

She is represented in 3/4 figure, standing, in black costume with sleeves showing silvery rays. Her left hand reposes on the border of a little table beside her, on which lies a little white dog. The thumb of the left hand is passed through a collier of black émail which hangs down to the waist.

Inscription above :
AET. 26 and the date 1577

Described in "*The Great and the Little Old Dutch Masters*", Paris, 1911.
Exhibited in the "Salles du Jeu de Paume", in the Tuileries, in Paris 1911.
From the Collection of Baron de Beurnonville, Paris, 1881;
— — Baron Hirsch de Gereuth, Paris.

44. — Mieris (Willem van).

45. Moro (Antonio).

NEER (Aert van der)

(Amsterdam 1604 — 1677 Amsterdam)

46. — A Street in Amsterdam.

This capital work of the master represents a street in the city of Amsterdam, in the evening, at moonshine. The middle of the street is intersected by a canal, in the water of which the moonlight is reflected. The view of the street in the background is obstructed by a church, and more in advance a bridge connects the two sides of the street. In front of the first house on the left a group of men stand around a cow, while a woman is standing on the threshold with a candle-light in her hands. In the foreground lies a pig, further on is a dog. On the side-walk a lady and gentleman, and further behind them another gentleman, are approaching. A woman is washing at the canal, on which two barges are seen. Beautifully clouded sky.

Signed below on the left
with the monogram.
Canvas, 31,5 in., by 38,5 inches.

From the Collection of Count Greffuhle, Paris.

NEER (Aert van der)

(Amsterdam 1604 — 1677 Amsterdam)

47. — A Village round a Lake at Moonshine.

Round a lake, the surface of which reflects the silvery moonlight, houses of a village are standing behind trees. In the foreground two men and a woman are occupied with the folding of a net. On the right there is another man in a fishing-boat, and several other boats are all over the lake. Some timber is lying in front. Heavy bluish-grey clouds, which are gilded around the moon. The effect is that of a fine summer-evening.

Signed below, on the right
with the monogram.
Canvas, 22 in., by 28 inches.

46. — NEER (Aert van der).

47. — NEER (Aert van der).

NETSCHER (Caspar)

(Heidelberg 1639 — 1684 The Hague)

48. — A Family-Group near a Château.

Under a large tree, near a magnificent château on the right, a family, consisting of a lady and gentleman and two children with a nurse, are assembled. The parents wear black costumes and they both hold their gloves in their hands. The bigger child, a girl, is seated right under the tree. She has roses in her lap and holds out a flower to the baby, seated on the knees of the nurse. A white dog is drinking from the water of a fountain on the right. Clear golden sky. The portraits seem to be painted by Gerard Terburg, whose pupil Netscher was. They are of a beautiful execution,

Signed below, on the right :
" C. Netscher "
" fecit 1666 "
Canvas, 31,5 in., by 24,5 inches.

From the Collection of Count Polignac, Paris.

NETSCHER (Caspar)

(Heidelberg 1639 — 1684 The Hague)

49. — Portrait of two Boys.

Two boys, with their heads close together, are represented. They both have long blond hair. The one, on the left, has a dark-grey coat, and the other a brown vest. The former holds a piece of green paper, while the other points out with his left to some object not seen on the picture,

Signed below, on the right :
" C. Netscher "
Canvas, 18,5 in., by 21 inches

From the Collection of His late Majesty, Leopold II, King of the Belgians.

48. — Netscher (Caspar).

49. — Netscher (Caspar).

OSTADE (Adriaen van)

(Haarlem 1610 — 1685 Haarlem)

50. — Peasants at an Inn.

Three peasants and a woman sit round an upturned cask, smoking and drinking. The woman repulses her neighbour's embraces. Near this group stands a peasant with a glass. To the left is an open window. Near it is the cellar-door. Jugs and pots are on a shelf above the cellar.

Signed below, on the left :
" A. v. Ostade "
Panel, 12,5 in., by 11 inches.

Engraved by Löwenstam.
Described in Dr. Hofstede de Groot's " *Catalogue Raisonné* ", Vol. III, N° 756;
Collection Max Kann, Paris, 1879;
— Baron de Beurnonville, Paris;
— Mr. Wassermann, Paris;
— Mr. May, Paris;
— Ch. Sedelmeyer, Paris;
— Dr. P. Muller, Paris;

OSTADE (Adriaen van)

(Haarlem 1610 — 1685 Haarlem)

51. — Two Men Drinking.

They sit in a barn. One, on a stool, holds a glass in one hand and a jug in the other. The other, seated on an upturned cask, smokes a pipe. Some faggots are burning on the ground near them.

Signed on the right near the stool :
" A. v. Ostade "
and dated 1632.
Panel, 11 in., by 8 inches.

Described in Dr. Hofstede de Groot's " *Catalogue Raisonné* ", Vol. III, N° 274;
Mentioned by Paul Eudel, "*l'Hôtel Drouot en 1883*", p. 136.
Collection Narischkine, Paris;
— Prosper Crabbe, Brussels, 1890.

51. — Ostade (Adriaen van).

50. — Ostade (Adriaen van).

OSTADE (Adriaen van)

(Haarlem 1610 — 1685 Haarlem)

52. — Three Peasants round a Cask.

The man seated on the left holds a beer-glass in his right hand. Another man on the right lights his pipe. Behind them stands a third man, who blows out a cloud of smoke. On the right and farther back is a boy.

Signed on a bench to the left :
" A. v. Ostade "
Circular panel, 8 inches diameter.

Described in Dr. Hofstede de Groot's " *Catalogue Raisonné* ", vol. III, N° 328;
From the Collection of Count Fries, Vienna;
— — Mr. Jules Porgès, Paris.

OSTADE (Adriaen van)

(Haarlem 1610 — 1685 Haarlem)

53. — Boisterous Peasants at an Inn.

In front a man is romping with a woman on the floor; she clutches his hair. Behind them to the left stands a man, holding a jug, who watches them. A woman holding a wine-glass sits by a cask; beside her stands a child. In the right background several persons with children are round a fire. A man takes a woman by the shoulders; another man climbs a ladder to a hatchway. *In a fine bluish-grey tone.*

Signed on the right, near an overturned three-legged stool :
" A. v. Ostade "
Panel, 17 in., by 23,5 inches.

Described in Dr. Hofstede de Groot's " *Catalogue Raisonné* ", Vol. III, N° 575;
Described in " *The Great and the Little Old Dutch Masters* ", Paris, 1911;
Exhibited in the " Salles du Jeu de Paume " in the Tuileries, in Paris, 1911.
From the Collection of Colonel Legh, High Legh Hall, Knutsford;
— — Mr. L. Venau, Paris;
— — Mr. A. de Ridder, Cronberg.

52. — OSTADE (Adriaen van).

53. — OSTADE (Adriaen van).

OSTADE (Isack van)
(Haarlem 1621 — 1649 Haarlem)

54. — View on a Canal in Winter.

J. Smith described this picture in his « *Catalogue Raisonné* ». Supplement, page 130, n° 25, as follows :

" Among the many persons observable in the scene, is a man in a yellow dress, in conversation with the driver of a sledge laden with a cask. Beyond these is a second sledge, drawn by a grey horse, the driver of which is stooping for something. Close to the front are five boys, two of whom are fastening on their skates, and a third is seated on a board. *Painted in the artist's crisp or sparkling manner.* "

Signed below, on the left :
" Isack van Ostade "
and dated 1647
Oval panel, 10 in., by 13 inches

Described in J. Smith's "*Catalogue raisonné*", Supp., N° 25;
— Dr. Hofstede de Groot's "*Catalogue Raisonné*", vol. III, N° 98;
Exhibited at the British Institution, London, 1854;
From the Collection of Newington Hughes, Esq., Winchester, 1842;
— — F. Leicester, Esq., London, 1860;
— — Mr. Kums, Antwerp, 1898;
— — Mr. La Porte, Saint-Quentin.

OSTADE (Isack van)
(Haarlem 1621 — 1649 Haarlem)

55. — A River Landscape in Winter.

Dr. Hofstede de Groot describes this picture in his « *Catalogue Raisonné* », vol. III, N° 261, as follows :

" In the centre foreground a man pushes a sledge to the left foreground across a frozen canal which stretches away in the left distance. In the left foreground is a boat; in the right foreground is a willow trunk, with a high stone bridge of a single arch behind it to the left. Beyond the bridge to the right are two towers of a town, with a tall tree to the left in front of them. In the left background is a group of peasants in front of a tent and a cottage with a smoking chimney. In the left distance are a windmill and a sailing-boat. "

Signed below, in the middle :
" Isack van Ostade "
Panel, 11,5 in., by 16,5 inches.

Described in Dr. Hofstede de Groot's "*Catalogue Raisonné*", Vol. III, N° 261;
From the Collection of the late Maurice Kann, Paris.

54. — OSTADE (Isack van).

55. — OSTADE (Isack van)

OSTADE (Isack van)

(Haarlem 1621 — 1649 Haarlem)

56. — The Shore at Scheveningen.

High dunes stretch from the sea towards the right foreground; a signal-post stands on them in the middle-distance. At the foot of the dunes, on the road leading from the shore, is a high two-wheeled cart with a grey horse; fishermen and women load the cart with baskets. A lady in profile and a gentleman seen from the back look on. To the right are other fishermen and a man on a brown horse. A part of a hut is seen in the right foreground and about in the middle an empty cask and a dog. In the left background is the sea. Another cart is departing on the road, and on the edge of the shore, near a boat, there are a group of men on foot and on horseback. Blue sky with white clouds. A beautiful master-piece.

Signed below, on the right :
" Isack van Ostade "
and dated 1649
Panel, 26.5 in., by 36.5 inches

Etched by Delauney.
Described in Dr. Hofstede de Groot's " *Catalogue Raisonné* ", Vol. III, N° 120 121
Described in " *The Great and the Little Old Dutch Masters* ". Paris, 1911 :
Exhibited in the " Salles du Jeu de Paume " in the Tuileries, in Paris, 1911 :
From the Collection of M. Schneider, Paris, 1876 :
— the Earl of Dudley, London, 1892.

OSTADE (Isack van)

(Haarlem 1621 — 1649 Haarlem)

57. — A Strolling Fiddler.

In front of a peasants house, on the right, numerous children are assembled around an old fiddler. Two peasants at the door and a woman at the window are looking on. Behind the children there is a white dog, and on the left the view presents an open country with a brook, over which leads a rustic bridge.

Signed below, on the right :
" Isack van Ostade "
and dated 1641

Described in Dr. Hofstede de Groot's " *Catalogue Raisonné* ", Vol. III, N° 218 :
From the Collection Hoogendijk, The Hague.

56. — OSTADE (Isack van).

57. — OSTADE (Isack van).

REMBRANDT HARMENSZ VAN RIJN

(Leyden 1606 - 1669 Amsterdam)

58. — Portrait of an Old Man.

On his head he has a big black cap. His long grey hair is falling on his shoulders; mustache and beard are white. Represented full face, his eyes express a contemplative mood. Under his grey coat he wears a white shirt. Painted broadly and freely in the Master's best manner, about 1661.

Canvas, 24 inches, by 20 inches.

Described in "*The Great and the Little Old Dutch Masters*", Paris, 1911; Exhibited in the "Salles du Jeu de Paume", in the Tuileries, in Paris, in 1911;

58. — Rembrandt Harmensz van Rijn.

REMBRANDT HARMENSZ VAN RIJN

(Leyden 1606 — 1669 Amsterdam)

59. — Head of Christ.

Dr. W. Bode in his work " REMBRANDT ", Vol. VI, N° 414, describes this painting as follows :

" With long dark hair and short beard. The dark eyes are cast down. His head is turned to the right. The coat of a brownish-red colour leaves the margin of the shirt free. A strong light falls from the left on the right upper-part of the face. Dark background. "

" Life-size head
painted about 1659. "

Canvas, 18.5 inches, by 14.5 inches.

Described by Dr. Bode in his work " *Rembrandt* ", Vol. VI, N° 414.
— Dr. Bode « " *Studien zur Geschichte der holländischen Malerei* ", pp. 522, 597, N° 205 ;
— Dutuit, page 51, N° 78 ;
— Michel, page 563 ;
— in " *The Great and the little Old Dutch Masters* ", Paris, 1911 ;
Exhibited in Amsterdam in 1898 ;
— in the " Salles du Jeu de Paume ", in the Tuileries, in Paris, 1911 ;
From the Collection of the late Maurice Kann, Paris.

59. — Rembrandt Harmensz van Rijn

REMBRANDT HARMENSZ VAN RIJN

(Leyden 1606 — 1669 Amsterdam)

60. — Portrait of a Rabbi.

Turned slightly to the left, he has upon a white cap a big brownish-black hat on his head. His eyes are cast down. He has a mustache and a long brown beard. His coat is of a reddish colour, partly open on the breast, where his right hand reposes. "Apparently painted about 1650 after the same model, which he has painted in a bigger size in 1651; the picture of which is now owned by Count Wachtmeister in Vannas (Sweden)". — (*Letter of Dr. Bode.*)

Panel: 10 inches, by 9 inches.

Described in "*The Great and the Litte Old Dutch Masters*", Paris, 1911;
Exhibited in the "Salles du Jeu de Paume", in the Tuileries, in Paris, 1911.

60. — Rembrandt Harmensz van Rijn.

RUISDAEL (JACOB VAN)

(Haarlem ab. 1628 — 1682 Haarlem)

61. — Winter Landscape.

In the middle of the picture there is a "château de chasse" covered with snow. It has a tower with a pointed roof on the left side of a building crowned by a gallery. On the left, nearby, amidst some vegetation, remnants of a ruin. In front of the building a man in blue and a woman, clad in a brown dress, gather dry wood. On the right, between some trees, two men are approaching. In the foreground some felled trees and frozen water. Clouded sky indicating stormy weather.

Signed below, in the middle,
with the monogram.
Canvas, 14,5 in., by 12,5 inches.

Described in Dr. Hofstede de Groot's "*Catalogue Raisonné*", Vol. IV, N° 1001.

RUISDAEL (JACOB VAN)

(Haarlem ab. 1628 — 1682 Haarlem)

62. — The Construction of a House.

In the middle of the landscape, on the right, men are occupied with the construction of a brick-house among rich green trees. In the foreground some material and beyond a draw-bridge. Beautiful sky with white clouds. Exquisite production of the master's early period.

Signed below, to the right,
with the monogram.
Panel, 12,5 in., by 13,5 inches.

Described in Dr. Hofstede de Groot's "*Catalogue Raisonné*", Vol. IV, N° 794;
Collections Engelberts and Tersteeg, Amsterdam, 1808;
Mr. M. Kappel, Berlin.

61. — Ruisdael (Jacob van.)

62. — Ruisdael (Jacob van).

RUISDAEL (JACOB VAN)
(Haarlem ab. 1628 — 1682 Haarlem)

63. — View of Haarlem from the Dunes.

The town of Haarlem is seen on the horizon, on the right. At the foot of the dunes are the bleeching-grounds of Overveen and to the left in the middle the ruins of the Castle Cleef. On the left, in the foreground, are a seated woman and a man standing; there is also a peasant, seen from the back, driving sheep. More to the right, in the valley, a shepherd with a cow and some sheep.

Signed below, to the left : " J. v. RUISDAEL "
Canvas, 21 in., by 26,5 inches.

Mentioned in Dr. Bode's Preface to the Catalogue of the Collection M. Kann, p. 18, as *a delicious work of the Master*.
Described in " *The Great and the Little Old Dutch Masters* ". Paris, 1911 :
Exhibited in the " Salles du Jeu de Paume ", in the Tuileries, in Paris, in 1911.
Collection Mr. Maurice Kann, Paris; — Mr. A. de Ridder, Cronberg.

RUISDAEL (JACOB VAN)
(Haarlem ab. 1628 — 1682 Haarlem)

64. — Waterfalls.

J. Smith, in his *Catalogue Raisonné*, Supplement, page 607, N° 47, described this picture as follows : —

" The scene exhibits a hilly country, with a fall of water on either side; that on the right is supplied by a stream which flows between high banks, and under a rustic bridge; the other stream is divided by a rocky elevation, and the fall is feeble. The waters of both falls mingle in eddies on the front ground. The second distance is diversified with flax and other fields, beyond which is a lofty hill, whose sides are thickly studded with young oak-trees and bushes, which conceal in part several cottages; but of these the nearest stands at the base of the hill, and is entirely seen. The summit of a snow-capped mountain is visible above the woody hill. A man and a woman in conversation are on the bridge, and another man with a wallet on his shoulder, is approaching from the left. The appearance is that of a fine day. *This is a carefully wrought work of the master.* "

Signed below, on the left : " J. v. RUISDAEL "
Canvas, 30 in., by 37 inches.

Engraved by Gust. Greux :
Described in J. Smith's " *Catalogue Raisonné* ", Supplement, page 607, N° 47.
— by Dr. W. Bode in the Catalogue of the Collection A. de Ridder, p. 37.
Exhibited in the British Institution, 1841 :
Collection of Lord Crew, 1841 ; — Mr. A. Febvre, Paris, 1882 ; — Mr. A. de Ridder, Cronberg.

65. — RUISDAEL (Jacob van).

64. — RUISDAEL (Jacob van).

RUYSDAEL (Salomon van)

(Haarlem ab. 1600 — 1670 Haarlem)

65. — Ruins of the Abbey Egmont.

In the middle-ground are seen the ruins of the Abbey of Egmont. The towers, one on the left and the other beyond, are still in good condition. On almost the entire foreground extends a shallow water, at the right border of which five soldiers on horseback surround a carriage occupied by women. Further to the left are two brown cows lying and a white one standing : nearby two goats. Further behind are some more cattle dispersed on the plains, and on the left is a big tree. A blue sky with white clouds gives the effect of a fine summer day.

Signed below, on the right,
with the monogram : SVR.
and dated 1662

Canvas, 26,5 in., by 32 inches.

RUYSDAEL (Salomon van)

(Haarlem ab. 1600 — 1670 Haarlem)

66. — Halt before an Inn.

A society of ladies and gentlemen have arrived on several carriages and on horseback before an inn which is situated at the entrance of a forest. One of the ladies is on a grey horse and her partner on a brown one. The buildings are overshadowed by fine, rich trees. In the foreground a peasant is driving a group of cows into the shallow water, while another peasant, followed by a goat, is carrying a pail of water. A turkey is seated on the left. In the far distance, on the right, a church is seen. Beautiful blue sky with white clouds. The effect is that of a fine summer morning. A masterly and broadly painted picture.

Signed below, on the right,
" SV Ruysdael "

Canvas 33 in., by 38,5 inches.

From the Collection of H. late Majesty, Leopold II, King of the Belgians.

65. — RUYSDAEL (Salomon van).

66. — RUYSDAEL (Salomon van).

RUYSDAEL (SALOMON VAN)
(Haarlem ab. 1600 — 1670 Haarlem)

67. — View near Dordrecht.

This beautiful production presents a scene near the church of Dordrecht. The right part is overshadowed by big trees, near which two boats, occupied by men, approach the shore. Two men on land apparently pull in a net thrown out into the river. Beyond the church are seen walls of a fortification and some buildings. In the foreground, on the left, a boat is occupied by three men and a dog, transporting some merchandise. One of the men in a red jacket is rowing. Nearby a signal-pole is visible, and an empty cask attached to a post is swimming. In the distance are several sailing-boats and a little boat occupied by several men. A vast clouded sky, lighted up on the horizon, completes the exquisite scene.

Signed on the boat, on the left,
" S. V. RUYSDAEL "
and dated 1643.
Canvas, 37 in., by 44 inches.

Described in " *The Great and the Little Old Dutch Masters* ", Paris, 1911.
Exhibited in the " Salles du Jeu de Paume ", in the Tuileries, in Paris, in 1911;
From the Collection of Count de Saint-Léon, Paris.

RUYSDAEL (SALOMON VAN)
(Haarlem ab. 1600 — 1670 Haarlem)

68. — A Battle-Scene.

A violent engagement between cavalry and infantry is represented on an arched bridge. The infantry massed on the left seems to be successful in repulsing the enemy. Some of the infantry has boarded several boats on both sides of the bridge and the men entertain a lively shooting at the enemy. A cavalier and his horse have fallen into the river, and others nearby seem to be injured. A soldier is hanging down from the bridge holding on with his hands, while another one is dropping down. Beyond the bridge is seen a fortification and on the left big trees in a thickly wooded country. Blue sky with white clouds. Painted with lively colours.

Signed on the right, below :
" S. V. RUYSDAEL "
and dated 1658
Canvas, 34 in., by 41 inches.

67. — Ruysdael (Salomon van).

68. — Ruysdael (Salomon van)

RUYSDAEL (SALOMON VAN)

(Haarlem ab. 1600 — 1670 Haarlem)

69. — The Duck-Hunters.

The view presents a wooded country near a town, on the border of a river. On the left is a boat occupied by three men, one of whom is just aiming with his gun at two wild ducks. On the right, at some distance is a sailing-boat, and in the foreground a post protrudes from the water. Fine, blue clouded sky.

Signed on the left, below,
with the monogram.
Panel, 15,5 in., by 19 inches.

From the Collection of Mr. Dettelbach, Paris.

SLINGELAND (PIETER CORNELISZ VAN)

(Leyden 1640 — 1691 Leyden)

70. — A Dutch Interior.

In a large room a young mother is sitting near a window of which a wing is open. She has interrupted the repairing of her husband's coat and is admonishing her two boys who are playing on the other side of the room. A little baby is sleeping in a basket-cradle beside her. A servant-girl is just descending on the staircase, behind which is another window. On the right, on a cask, is some poultry, and near by a pot and a big kettle, while on the left, below the window on a shelf, is a white cloth, and on the floor a pail and some cabbage.

Signed in full on the cask,
Panel, 21,5 in., by 26 3/4 inches.

69. — RUYSDAEL (Salomon van).

70. — SLINGELAND (Pieter Cornelisz van).

STEEN (JAN)
(Leyden ab. 1626 — 1679 Leyden)

71. — Children Teaching a Cat to Read.

J. Smith in his "*Catalogue Raisonné*", Vol. IV, p. 68, N° 203:

"Children amusing themselves in teaching a cat to read. The subject is composed of two boys and two girls in a room; one of the latter, seated on the right, has a book in one hand and a rod in the other, and is looking attentively at a kitten, which a boy standing before her holds towards the book. The second boy, who is leaning on a table at the side, and the girl, standing behind, are greatly amused at the drollery of the scene. *These are admirably painted, and abound in the genuine humour of nature.*"

Signed below, on the right: "J. STEEN"
Panel, 17,5 in., by 14 inches.

Described in J. Smith's "*Catalogue Raisonné*", Vol. IV, p. 68, N° 203;
— Westrheene's work, N° 107;
— Dr. Hofstede de Groot's "*Catalogue Raisonné*", Vol. I, N° 317;
Collections: Seger Tierens, The Hague, 1743; — A. Meynts, Amsterdam, 1823; — H. Philips, Esq., London, 1833; — J. Y. V. Vernon, Esq., Southborne, England.

STEEN (JAN)
(Leyden ab. 1626 — 1679 Leyden)

72. — A Merry Company in Front of an Inn.

Dr. Hofstede de Groot in his "*Catalogue Rais.*", Vol. I, N° 536:

"Twenty men and women sit at a table in front of an inn. Near the table a comely woman pours out a glass of wine for an aged man seated on a bench. Between them are an old woman and a young woman, who holds out a jug to a man standing beside a white ass. Through a doorway are seen several figures, buildings, and the entrance to a village. On the right is a house built on piles; near it is a bowling green. In the foreground are various kitchen utensils; a youth sits smoking on a bench near a sleeping dog. To the left is a staircase with several figures upon it. On the house hangs a signboard, inscribed: (in Dutch, translated: « *When one has right merrily eaten and drunk, one will not forget the friendly pipes.*")

Signed in the centre of the foreground: "J. STEEN"
Canvas, 24,5 in., by 33 inches.

Described in J. Smith's "*Catalogue Raisonné*", Supplement, p. 496, N° 58;
Westrheene's work, N° 157;
— Dr. Hofstede de Groot's "*Catalogue Raisonné*", Vol. I, N° 536;
Collections: D. Teixeira, jun., The Hague, 1832; — Mr. Martini, Paris, 1844; — Marquis d'Aoust, Paris.

71. — Steen (Jan).

72. — Steen (Jan).

STEEN (JAN)

(Leyden ab. 1626 — 1679 Leyden)

73. — Card-Players.

J. Smith in his "*Catalogue Raisonné*", Supplement, p. 503, N° 77, described this picture as follows :

" A company consisting of three women and a like number of men assembled in a room : one of the former is seated at a table with cards in her hands, and on her left sits a sharper, who is eyeing the cards of his adversary in a looking-glass held by a woman over the head of the dupe, and the latter is too intent on the game to observe it : behind the former lady sits a young man smoking his pipe, and a jolly woman stands behind him. *Painted in the artist's finished manner.* "

Signed below, on the right :
" J. STEEN "
Panel, 14.5 in., by 19.5 inches.

Mentioned by Houbraken, Vol. III, N° 17 :
Described in J. Smith's "*Catalogue Raisonné*", Supplement, p. 503, N° 77 :
— in Westrheene's work, N° 91 :
— in Dr. Hofstede de Groot's "*Catalogue Raisonné*", Vol. I, N° 730 :
— in "*The Great and the Little Old Dutch Masters*", Paris, 1911 :
Exhibited in the "Salles du Jeu de Paume", in the Tuileries, Paris, 1911 ;
Collections : Lambert van Haren, Dordrecht, 1718 :
— H. Verschuuring, Dordrecht, 1740 :
— H. van der Vugt, Amsterdam, 1745 :
— N. Baillie, Esq., London, 1831 :
— Charles Brind, Esq., London, 1842 :
— Ch. T. Yerkes, Esq., New York, 1910.

STEEN (JAN)

(Leyden ab. 1626 — 1679 Leyden)

74. — A Girl Asleep and a Man Smoking.

Dr. Hofstede de Groot in his "*Catalogue Raisonné*", Vol. I, N° 757, describes this picture as follows :

" This picture is almost identical with the Schubart picture (762), but is equally original. The woman at the back is younger, and holds a glass ; to her left is a dog. On the table lies a dark red cloak. To the right is a bed, to the left a door. "

Signed on a label high up on the wall :
" J. STEEN "
Panel, 16 in., by 12.5 inches.

Described in Dr. Hofstede de Groot's "*Catalogue Raisonné*", Vol. I, N° 757 :
Collections : Macqueen, London :
— Maurice Kann, Paris.

73. — STEEN (Jan).

74. — STEEN (Jan).

TERBURG (TERBORCH GERARD)

(Zwolle 1617 — 1681 Deventer)

75. — Portrait of Neltje van der Cruys.

The lady is standing in the middle of a room, attired in a black silk-costume, holding with her left hand the folds of her robe, and in her right hand a black fan. She has a black bonnet on her head, enamelled earrings, and a broad white collar covering her shoulders. Beside her, on the left, is a table covered with a deep-red cover with golden fringes, and on the right a fauteuil of the same colour. Whole figure. Yellowish-brown background.

Canvas, 33,5 in., by 26,5 inches.

Exhibited in Deventer, 1901, Catalogue N° 26 :
Acquired from the family.

TERBURG (TERBORCH GERARD)

(Zwolle 1617 — 1681 Deventer)

76. — Portrait of a Prince of Orange.

He is entirely clad in armour, facing the spectator. A dog is lying at his f et. The background is formed of a rock. Whole figure.

Signed on the right, below,
with the monogram G. T.
On copper, 25 in., by 16,5 inches.

From the Collections : Kums, Antwerp, 1878 ; N° 50 ;
— — the Duke of Cleveland, London, 1902 ;
— — G. Holmes, Esq., London, 1908 ;
— — T. Dreyfuss, Esq., Paris.

76. TERBURG (Terborch Gerard).

75. TERBURG (Terborch Gerard).

VELDE (Adriaen van de)
(Amsterdam 1636 — 1672 Amsterdam)

77. — Milking Hour.

On the left a woman is milking a cow, which is seen from the side, turning the head to the spectator. Further behind, to the right, is a sheep-stable, the door of which is opened by a boy, letting out the sheep on the meadow. At the door of the stable is a tree, further at the corner is another tree, at the foot of which is lying a cow seen from the back. A big tree is standing on the left. In the distance is seen a mountain, thickly wooded, and between the trees the tower of a château.

Signed below, in the middle : " A. v. de Velde " 1668.
Canvas, 12,5 in., by 15,5 inches.

Described in J. Smith's "*Catalogue Raisonné*", Vol. V, p. 174, N° 9:
— in Dr Hofstede de Groot's "*Catalogue Raisonné*", Vol. IV, N° 100:
— in Dr. W. Bode's Catalogue of the Collection of Mr. A. de Ridder;
From the Collections : Prince of Carrignan: — Count de Selle, 1761 ; — Prince de Conti, Paris, 1777 : — Chevalier de Verhuls, Brussels, 1779 : — Count Lebœuf, Paris, 1783 ; — Mr. Proley, Paris, 1787 ; — Mr. Castelmore, Paris, 1791 : — Allen Gillmore, Paris, 1850 : — Count Dehaux de Stresshuyse, Paris. — Cristophe van Loo, Geneva, 1881 ; — Count J. de Montebello, Paris : — Mr. Rikoff, Paris. — Mr. A. de Ridder, Cronberg.

VELDE (Adriaen van de)
(Amsterdam 1636 — 1672 Amsterdam)

78. — Maternal Occupation.

J. Smith in his "*Catalogue Raisonné*", Vol. V, p. 180, N° 39 : — " A woody scene, with a shed at the side, and a stream flowing along the front, in which is a fine cow, and on the bank is seated a woman, suckling an infant; on one side of her lies a dog, and on the other is seated a child caressing a puppy : a ram and a sheep are lying down together, and at the extremity of the meadow is a lamb sucking its dam. " Behind the woman is another cow rubbing its head against the tree.

Signed on the right, near the cow : " A. van de Velde ", 1662.
Engraved by Weisbrod in the Poullain Gallery, N° 109;
Described in J. Smith's "*Catalogue Raisonné*", Vol. V, page 180, N° 39:
— in Dr. Hofstede de Groot's "*Catalogue Raisonné*", Vol. IV, N° 143;
From the Collections : Servad, Amsterdam, 1778 : — Poulain, Paris, 1780, Ch. Blanc, "*Tresor de la Curiosité*", Vol. II, 11. — Duke of Chabot and of Lamare, Paris, 1787 : — Goupy Dupré, Paris, 1811 : — Chev. Séb. Erard, Paris, 1832 (Ch. Blanc, *II*, 366) : — Henry Bevan, Esq., London, 1834 : — Sir Edward J. Dean Paul, London, 1896 : — Ch. T. Yerkes, Esq. New-York, 1910.

77. VELDE (Adriaen van de)

78. VELDE (Adriaen van de)

VELDE (Esaias van de)

(Amsterdam ab. 1590 — 1630 The Hague)

79. — Society at Table in a Park.

In a magnificient park, adjoining a fine building, a company of ladies and gentlemen are seated round a table eating and drinking. They are all elegantly attired in picturesque costumes of various colours. Others are approaching from the right. In the background, on the right, parts of a great building are seen, while on the left there is a monumental fountain.

Signed on the right, below :
"Es. v. de Velde"
and dated 1624.

VELDE the younger (Willem van de)

(Leyden 1633 — 1707 Greenwich)

80. — View from the Shore.

J. Smith in his "*Catalogue Raisonné*", Supplement, p. 773, N° 58, described this picture as follows :

" A View from the shore, looking seaward, under the appearance of early morning and calm weather. The scene presents, on the right, (on the left, from the spectator) — three men in the water, pushing their smack off the sands; beyond is a breakwater of piles; still more remote, and in the centre of the view, is a small vessel with main and foresails up; and on the farther side of this object is a boat full of people; a second boat containing five persons, is on the left (o. the r.), and a sloop is beyond it. This picture may be farther identified by a fisherman, with a basket at his back, walking on the sands close to the front. "

Signed on a post lying on the left :
"W. v. Velde"
Canvas, 12,5 in., by 16 inches.

Described in J. Smith's "*Catalogue Raisonné*", Suppl. N° 58, and vol. IV, p. 394, N° 262 ;
From the Collections : W. Moorhead, Esq., London, 1835 ;
Mr. Chaplin, London,
Roepel, Esq., London.

79. — VELDE (Esaias van de).

80. — VELDE the younger (Willem van de).

VRIES (Roelof van)
(Haarlem 1631 — ab. 1681 Amsterdam)

81. — A Village-Street.

In the middle, behind a big tree, is an inn, beyond which is seen the tower of a church. In front of the inn are a lady, on a grey horse, and a gentleman, standing at her side. His horse is beside him, partly concealed by the tree. A man, seen from the back, is at the door. More to the left a man is approaching, while on the road leading into the village, a man on crutches, a woman with a basket and a dog are departing. Cloudy sky. A sharp light falls on the entire foreground.

Signed below, about in the middle :
" R. v. Vries "
Panel, 27,5 in., by 22 inches

WOUWERMAN (Philips)
(Haarlem 1619 — 1668 Haarlem)

82. — Shoeing a Horse in Front of a Tent.

Dr. Hofstede de Groot in his " *Catalogue Raisonné* ", Vol. II, N° 119 :

" In front of a tent to the right a smith is examining the near hind-hoof of a grey horse. The rider stands near, looking on. Behind them is a horseman facing the spectator. In the centre foreground, before a bare dead tree, a boy holds a grey horse with a red saddle, in profile to the right. The rider kneels in front, fastening his spurs. In the left middle-distance a soldier sits on the ground, eating. In the distance a horseman converses with a woman in front of a sutler's booth. "

Signed below, on the right :
" Ph. Wouwerman "
Panel, 20 inches, by 15.5 inches.

Engraved by Weith in the Choiseul Gallery, N° 20:
Mentionned by Ch. Blanc, " *Le Trésor de la curiosité* ", Vol. I, p. 179, Vol. II, pages 4 et 106:
Described in J. Smith's " *Catalogue Raisonné* ", Vol. I, p. 230, N° 102 :
— in Dr. Hofstede de Groot's " *Catalogue Raisonne* ", Vol. II, N° 119;
Exhibited in Berlin, 1906, N° 155:
From the Collection of the Duke de Choiseul, Paris, 1772 : — Trouart, Paris, 1779; — Marquis de Changran, Paris, 1780 : — Mr. Langraff, Paris, 1784, Mr. Proley, Paris, 1787 ; — Count Koucheleff-Besborodko, Paris, 1869; Mr. Edwardes, Paris, 1905 : — Mr. M. Kappel, Berlin.

82. — WOUWERMAN (Philips).

81. — VRIES (Roelof van).

WOUWERMAN (PHILIPS)

(Haarlem 1619 — 1668 Haarlem)

83. — Huntsmen Halting at an Inn.

Dr. Hofstede de Groot in his "*Catalogue Raisonné*", Vol. II. N° 667, describes this painting as follows: —

"At the door of a picturesque inn on a river-bank, some huntsmen have halted. One man has dismounted from a piebald horse with a purple saddle and holds his bridle while he drinks from a stoneware jug. Another man on a dark-grey horse offers a glass of wine to a young lady on a grey horse. A page holds the dogs in leash. The maid-servant rejects a man's embraces. An old country-woman carries a basket. Hens are picking near empty casks. Behind the inn-wall are the trees of a park. On the right comes a horseman leading a horse that carries the dead stag. A huntsman with a gun waters his dappled horse at the stream, which is crossed by a bridge in the middle-distance. An example of the master's maturity; it is light-grey in tone."

Signed in the left-hand bottom-corner
with the initials P. W.
Canvas, 26 in., by 32,5 inches.

Mentioned by Parthey, Vol. II. p. 807;
Described in Dr. Hofstede de Groot's "*Catalogue Raisonné*", Vol. II. N° 667;
— in "*The Great and the Little Old Dutch Masters*", Paris, 1911;
Exhibited at the Royal Academy Winter Exhibition, London, 1894, N° 63;
— in the "Salles du Jeu de Paume", in the Tuileries, Paris, 1911;
From the Collection of Count Schönborn of Pommersfelden, 1710-1807;
— Mr. Ch. Wertheimer, London;
— — Mr. Maurice Kann, Paris.

This is a chef-Œuvre of the Master.

85. Wouwerman (Philips).

WYNANTS (JAN)

(Haarlem ab. 1625 — 1682 Amsterdam)

84. — Landscape.

The view exhibits a hilly and undulating country, adorned with trees and wild herbage, at the banks of a water extending on the right. In the middle distance a small rustic bridge leads over a slight precipice. A huntsman, with his gun on the shoulder, is descending on the road, on the left, followed by two dogs which he holds in leash, while a third dog is drinking from the water. On the top of the hill, on the left, a waggon with two horses is departing. The figures are introduced by Adriaen van de Velde.

Signed below, on the left :
" J. WYNANTS "
Canvas, 16 in., by 14 inches.

Mentionned by Theodore Lejeune in "*Le Guide de l'Amateur des Tableaux*", Vol. II, page 432;
From the Collection Duchatel, Paris;
— — of the Duke of Tremoille, Paris.

LEYDEN (LUCAS VAN)

(Leyden 1494 — 1533 Leyden)

85. — The Temptation.

In the middle behind a table is standing a richly attired youth, surrounded by four figures, symbolizing (beginning on the left) Richess, Pleasure, Love and " Memento Mori ". The figure on the extreme left, in a red cloak, poured out from a bag a heap of gold-coins. " Pleasure ", in a yellow costume taps on the shoulder of the young man, while Love, represented by a young woman, holds her right arm around his neck. The youth seems to have decided himself for the latter, as he has grasped her left hand. On the table lies a closed book symbolizing Future. Behind the group is a green curtain, and above hangs an hour-glass.

Canvas, 12.5 in., by 19 inches.

Exhibited at the " Toison d'or Exhibition ", in Bruges, in 1907.
From the Collection of Count Limburg Stirum, The Hague.

84 — WYNANTS (Jan).

85 — LEYDEN (Lucas van).

FLEMISH SCHOOL

OF THE

XVIIth CENTURY

COCQUES (GONZALES)

(Antwerp 1618 — 1684 Antwerp)

86. — A Family Group.

J. Smith, in his "*Catalogue Raisonné*", Supplement, page 586, N° 11, described this painting as follows : —

" A family group, consisting of a gentleman, with his wife and three daughters, assembled on a terrace, adjacent to a handsome fountain, among a cluster of trees. The former, habited in a suit of black relieved by a broad gold belt, stands on the right, leaning on a stone balustrade, holding his hat and cane in his hands ; the youngest child sits near him, and a fine greyhound stands by ; in the opposite side is the lady, attired in a black silk gown, and a skarlet skirt, seated, taking a flower from a basket, which is presented by the second daughter ; the eldest, a young woman, stands on the mother's left, playing on a guitar. A little retired, and in the centre of the scene, is a negro page, holding a fine grey horse, a portion of which is concealed by trees. *This is an admirable example of the master.* "

Panel, 24 in., by 32 inches.

Described in J. Smith's "*Catalogue Raisonné*", Suppl., p. 586, N° 11 :
From the Collection of the Marquis of Camden, London, 1841 :
Thomas Henry Hope, Esq., London.

FYT (JAN)

(Antwerp 1611 — 1661 Antwerp)

87. — Still-Life.

On a table, covered with a deep-violet cloth, are posed various fruits in baskets, a dead hare, a partridge and a number of smaller birds, as well as a bowl on two plates of Delft porcelain. A grey cat is in a lurking position, on the right, staring at the birds, and, on the left, a white dog, with yellow ears, lifting up the table-cover with his head, is looking at a parrot standing on a branch on the table. Light-grey background. *An exquisitely wrought picture, full of harmony, with beautiful colours.*

Signed above the hare, on the cloth :
" JOANNES FYT "
Canvas, 31.5 in., by 45.5 inches.

36 — COCQUES (Gonzales).

37 — FYT (Jan).

FYT (JAN)

(Antwerp 1611 — 1661 Antwerp)

88. — Still-Life.

On the ground in front of a wall are an overturned basket, a partridge, and other smaller dead birds, of various colours. On the right a grey cat, a portion of which is concealed by the basket, is approaching. In the wall, on the left, is a nail on which a string is hanging.

Canvas, 15 in., by 22 inches.

From the Collection of the late Mr. Maurice Kann, Paris.

FYT (JAN)

(Antwerp 1611 — 1661 Antwerp)

89. — Still-Life.

Near a rock, on the right, at the foot of a wall, are lying a gold-finch, a wood-cock, a grey partridge, and other small dead birds. On the left a dog's head is visible, looking at a bee above, near a nail in the wall.

A pair. *These are of a beautiful, blond quality and of brilliant transparency.*

Signed on the rock :
" JOANNES FYT "
Canvas, 15 in., by 22 inches.

From the Collection of the late Mr. Maurice Kann, Paris.

33. — Fyt (Jan).

34. — Fyt (Jan).

RUBENS (Petrus Paulus)
(Siegen 1577 — 1640 Antwerp)

90. — The Woman taken in Adultery.

The woman is led before Christ, surrounded by rabbis, soldiers and onlookers.

This painting seems to be the first idea of the master for a similar composition, which is in the Brussels Museum.

Mr. Max Rooses, the author of the work on RUBENS and his œuvre, describes this painting in the "*Annales of the Official Commission of the City of Antwerp*", Vol. V, 4th part, pages 261 2, N° 256 bis, and states :

" . . . . *This second example is entirely by the hand of Rubens, but it is less finished than the preceding one* (the Brussels picture). *Rubens has left his œuvre without putting on the last touches. The head of Christ is of a firm facture with shades of a feeble-grey colour. The beard and the hair are broadly brushed with golden tones in the light-brown parts. The robe is of an eclatant red in warm tones, and the drapery, which covers it, of a light greenish colour with transparent shades. The old man with the bald head has a white beard and the light carnation is well wrought. The woman is painted more lightly, with a robe of a dark-green, with a strong orange-colour reflex which is very luminous. The priest with the red cap and the ermine collar on his robe, is quickly brushed ; he is fat and massive with black spots on his face of displeasing appearance. The great-priest with the hebrew characters on his bonnet, has his eyes widely open, and wears a blue drapery and a pelerine of golden colour, better wrought. There are two figures on the extreme right which are seen in profile, two figures between the woman and the priest in the red robe, of whom only the heads are seen. Two youths look on the scene. These six figures are broadly brushed with blackish hues. Behind Christ, another head. Thirteen figures in all.*

The colouring is excellent, and vividly luminous on the figures in the foreground. The facture is more free than that of the painting of 1612 (*in Brussels*) : *the colour is really eclatant in the heads of the two priests ; the figures of the second distance are painted in a beautiful golden tint.*"

Panel, 41 in., by 53 inches.

Described by Mr. Max Rooses, Director of the Plantin Moretus Museum in Antwerp, in the "*Annales pour la publication des documents relatifs à la vie et aux œuvres de Rubens*", Vol. V, 4th part, 1910, N° 256 *bis*;

Exhibited in the Antwerp Museum, in 1907 ;

— in Brussels, in 1910, Cat. No. 322 ;

From the Collections of Mr. Schuster, Vienna, and Mr. Curty, Vienna.

90. — RUBENS (Petrus Paulus).

RUBENS (Petrus Paulus)

(Siegen 1577 — 1640 Antwerp)

91. — Portrait of a Young Woman.

Turned to the left, 3/4 profile, looking at the spectator, she has long, blond curly hair falling on her shoulder. The face is coloured with vivid tints, with bluish shades on the neck and beautiful transparent golden colours. The black robe is decolletée.

A portrait of the same woman, in smaller size, is at the Museum in Dresde.

Panel, 29 in., by 23.5 inches.

Engraved by J. B. Michel under the name of Helene Fourment:
— by Jos. Canale:
— by L. A Claessens, under the name of Isabella Brant:
— by C. T. Stoelzel:
Described by Mr. Max Rooses in the "*Annales*", Vol. V, 5th part, 1897, p. 83:
From the Collection of Mr. Emile Verbrugghe, Brussels.

RUBENS (Petrus Paulus)

(Siegen 1577 — 1640 Antwerp)

92. — Portrait of the Doge Cornaro.

Mr. Max Rooses in his "*Œuvre de Rubens*", Vol. V, N° 1323, under the title « Portrait of a man », describes this picture as follows:

" The model is in the strength of his age, with an energical and severe expression; the nose aquiline, the eyes turned slightly upwards, the hair and the beard curled. He is habited in a vest with small buttons, on which a white collar is turning down. On his vest he wears a fur-coat. He is seen 3/4 profile, up to the middle of the breast. "

Panel, 23.5 in., by 19 inches.

Engraved by Cristophe Jegher:
Described by Mr. Max Rooses in his "*Œuvre de P. P. Rubens*", Vol. V, N° 1323, and in the "*Annales*", Vol. V, 5th part, 1897, p. 89, in the latter under the title *Portrait of the Doge Cornaro*:
Exhibited at the Portraits Exhibition in Brussels in 1897, Cat. N° 133:
From the Collection of Mr. Roussille, Brussels.

92. — Rubens (Petrus Paulus).

91. — Rubens (Petrus Paulus).

RUBENS (Petrus Paulus)

(Siegen 1577 — 1640 Antwerp)

93. — "Peace and Abundance".

This sketch is one of a series of sketches which Rubens has prepared upon an order received from King Charles I., to paint a picture alluding to the prosperity and good government of King James I. This sketch, entirely by the hand of Rubens, presents two female figures personifying *Peace and Abundance*, who are painted in the large picture, forming the ceiling of the Chapel of Whitehall, in London, in the second centre compartment.

They are embracing and between them is a horn of plenty. The figure on the right wears a robe of a rose colour, and the other has a golden drapery. Both have light-blond hair. In the background is painted a monumental fountain, with columns on both sides. The tints on the faces are of beautiful transparency, and the whole sketch is painted with luminous colours in the Artist's best manner.

Panel. 25 in., by 18.5 inches.

Mentioned in J. Smith's "*Catalogue Raisonne*", Vol. II, p. 255 and 199, N° 717;
Mentioned in the Vol. "P. P. Rubens" of the "*Klassiker der Kunst*", p. 480;
From the Collection of King Charles I. (See J. Smith, Vol. II, p. 237);
— — Mr. Danoot;
— — Mr. Horion, Brussels, 1783;
— — Sir Joshua Reynolds, London, 1795;
— — Colonel H. Baillie, London, 1850.

93. — Rubens (Petrus Paulus).

RUBENS (Petrus Paulus)

(Siegen 1577 — 1640 Antwerp)

94. — The Stag-Hunters.

(A sketch.)

On the left huntsmen on horseback attack peasants who hinder them to persecute a stag which is bleeding from an arrow-wound. Near the house are two women, one of them caressing the head of the animal, while the other is chasing away the dogs. Behind the house are trees. In the background a man lies, wounded by the huntsmen. Beautifully executed, with luminous colours.

Panel, 13,5 in., by 20,5 inches.

SNYDERS (Frans)

(Antwerp 1579 — 1657 Antwerp)

95. — Still-Life.

In the centre a dead deer is hanging down on a table from a butcher's rake. On the right another one, of a smaller size, and a pheasant are pending. Below, on the table, are a big lobster, some artichokes and apples, and on the left a basket full of various fruits. A little monkey behind the basket has seized an apple. Numerous dead birds hang on a string in the centre.

Canvas, 70 in., by 53 inches.

Exhibited in the Guildhall in London, in 1894 and 1906;
From the Collection of W. Rome, Esq., Crecksea.

94. — RUBENS (Petrus Paulus).

95. — SNYDERS (Frans).

TENIERS the younger (DAVID)

(Antwerp 1610 — 1690 Brussels)

96. — The Election of Anthony Moncada.

In a large room a great number of nobles and priests are assembled before the throne of the Queen. Anthony Moncada, who has been elected by the States-General Commander-in-Chief of the Army to repulse Cabrera, who betrayed the Queen, is kneeling before the throne and receives from the hands of the Queen the insignia. In the foreground are two boys and two little dogs.

The picture is surrounded by a rich border with military allegories, beautifully painted by *Jan van Kessel*.

Signed below, on the right :
" D. TENIERS f. "
and still further below :
" I. V. KESSEL f. A° 1664 ":
On Copper, 21 1/4 in., by 26 3/4 inches.

Exhibited in Brussels in 1910, Cat. N°. 472:
From the Collection of the Marquis de Villafranca.

TENIERS the younger (DAVID)

(Antwerp 1610 — 1690 Brussels)

97. — Anthony Moncada repulses Cabrera.

Anthony Moncada, arriving with his troops to assist the Queen, disperses the rebels commanded by Bernardo Cabrera, lord of Mondica. In the foreground, on the left, Moncada, mounted on a white horse and surrounded by his body-guard and standard-bearers, is galloping towards the scene of the battle.

A rich border of arms, flags, fruits and flowers is painted by J. van Kessel.

Signed above the coat of arms, on the right :
" D. TENIERS "
and in the right bottom-corner :
" I. V. KESSEL f. "
On copper, 21 1/4 in., by 26 3/4 inches.

Exhibited in Brussels, in 1910, Cat. N° 472:
From the Collection of the Marquis de Villafranca.

96. — TENIERS the younger (David).

97. — TENIERS the younger (David).

TENIERS the younger (DAVID)

(Antwerp 1610 — 1690 Brussels)

98. — Anthony Moncada receives the Submission of the Rebels.

Moncada, after this victory, standing under a dais, receives the chiefs of the rebels who present to him the keys of the town, carried by a page, habited in a blue costume, on a golden plate. Moncada's Guards stand in the background and in the foreground on the left.

The picture is surrounded by a rich border painted by *Jan van Kessel.*

Signed below, on the right :
" D. TENIERS fec. "
and below, on the left :
" I. V. KESSEL F. 1663 "
On copper, 21 1/4 in., by 26 3/4 inches.

Exhibited in Brussels, in 1910, Cat. N° 472;
From the Collection of the Marquis de Villafranca.

TENIERS the younger (DAVID)

(Antwerp 1610 — 1690 Brussels)

99. — The Château of Teniers in Perck.

The picture represents the Château that Teniers owned at Perck, not far from the Château of Rubens, situated between Vilvorde and Malines. It was called the *Chateau of the Three Towers.* A bridge leads over a rivulet to the Château. Four peasants, on the left, stand around a cask; near them is a little dog. On the bridge several ladies and gentlemen seem to enter the building, which is surrounded by trees. Blue sky partly clouded. The effects are those of a fine summer day.

Signed on a rock below, on the right,
with the monogram (the T within the D).

Engraved by J. P. Le Bas:
From the Collection of the late Mr. Adolphe Schloss, Paris.

98. TENIERS the younger (David).

99. TENIERS the younger (David).

TENIERS the younger (DAVID)

(Antwerp 1610 — 1690 Brussels)

100. — "Le Chapeau blanc".

J. Smith in his "*Catalogue Raisonné*", Supplement, page 443, N° 114, described this picture under the above title as follows :

" A party of three smokers grouped round a little stool, on which is placed a jug; one of them, an old man, wearing a red jacket, is seated, holding a jug in one hand and a goblet in the other; his white hat hangs on the back of his chair. A second is a young man, wearing a bluish grey dress and a red cap, he has a pipe in his hand, and is raising himself in his chair, puffing the smoke from his lips; the remaining boor is filling his pipe; a little retired in the appartment are seen a woman entering at a side door, and a man standing with his back to the spectator.

Signed on the right, below :
" D. TENIERS f. "
Panel, 13 in., by 18 inches.

Engraved by Gaujean;
Described in J. Smith's "*Catalogue Raisonné*", Suppl., page 443, N° 114;
From the Collection of Baron Delessert, Paris;
— — Mr. Raymond Sabatier, Paris, N° 95.

TENIERS the younger (DAVID)

(Antwerp 1610 — 1690 Brussels)

101. — A Guard-Room.

In a guard-room with an arched ceiling soldiers are assembled. The room is divided in two parts by a column. Four of the soldiers are seated round a table, on the right, playing cards. On the left near the door are three more soldiers about to go out. In the foreground, on the left, lie an armour and a broken pipe. Above the door is a grated window and from the ceiling hangs a lantern.

Signed below, on the left :
" D. TENIERS fec. "
Panel, 14,5 in., by 10,5 inches.

From the Collection of Mr. Max Flersheim, Paris.

100. — TENIERS the younger (David).

101. — TENIERS the younger (David).

VAN DYCK (Antonius)

(Antwerp 1599 — 1641 Blackfriars, London)

102. — Portrait of Donna Polyxena Spinola, Wife of Marquis Leganes.

She is seated in an armchair, slightly turned to the left, looking at the spectator. Round her neck is a broad ruffcollar. Her robe, of various black shades with brocate designs, is most remarkable. From her neck hangs a golden cross, adorned with precious stones, and a row of golden buttons is seen on the whole length of the robe, and others on the shoulders. A thick gold-chain hangs down from the right shoulder towards the right arm. The hands rest on the arms of the fauteuil. The marble-wall with columns is covered on the right with a brownish-yellow carpet, adorned with ornamental designs. The face expresses calmness and dignity. The young lady is about 17 years old and must have been painted by the Master just before her marriage, which has taken place in Genoa, according to a letter written by P. P. Rubens to his friend, Pierre Dupuy, dated March 23, 1628, stating that the Marquis de Leganes has married the daughter of Ambrosius Spinola, Polyxena, on the last day of February of that year.

The painting has been probably brought from Italy by the Baron von Spaen to the Château Moyland, near Cleve, which he has purchased from Philip de Croy in 1662. Baron de Spaen sold the Château, with all the contents — *this portrait being specially mentioned in the inventory* — to the Prince-Elector of Brandenburg, Frederik III. Finally the Château was resold in 1767 by the King of Prussia, Frederik II, to the Baron Adriaan van Steengracht, whose family conserved it up to the present.

Canvas, 70 in., by 43.5 inches.

Described in Prof. Clemens "*Kunstdenkmäler der Rheinprovinz*", p. 137:
Mentioned in the *Baedecker*, Section *Rhine*, page 60.
Exhibited in Düsseldorf in 1904, Cat. N° 261:
From the Collection of Baron Steengracht, Château Moyland.

102. — Van Dyck (Antonius).

VAN DYCK (ANTONIUS)

(Antwerp 1599 — 1641 Blackfriars, London)

103. — Portrait of the "Little Duke" Lommelino.

He is standing on a balustrade, slightly inclined to the left, the face turned to the right and upwards, in 3/4 profile, holding in his right his hat and his left hand on the hip. He is attired in a black costume, whith short breeches; on a belt hangs a sword. The coat is adorned with golden buttons. Over the breast hangs from the right shoulder a double gold-chain. On the left is seen the base of a column; above a deep-red curtain, and on the right a blue, clouded sky. The portrait was known in the Collection Cattaneo in Genoa as that of the "*Little Duke*".

Dr. Pol de Mont, Director of the Antwerp Museum, identified this Portrait as that of a youth of the family Lommelino who owned it.

Oval Canvas, 52 in., by 39 inches

From the Collection of the family Lommelino;
— — Cattaneo, Genoa.

105. — Van Dyck (Antonius).

SUTTERMANS (JUSTUS)

(Antwerp 1597 — 1681 Florence)

104. — Portrait of Ferdinand II, de Medici.

Turned slightly to the left, he is looking at the spectator. He has a ruff-collar and a richly gilt and ciselled armour over his costume. In his right he holds a cane and his left reposes on his hip. On a table with a red cover, to the left, lies his helmet adorned with feathers. Behind is a red drapery. Whole figure.

Canvas, 64 in., by 43 inches.

Exhibited in Brussels in 1910, N° 431;
— in the " Bagatelle ", in Paris, N° 149.

104. — Suttermans (Justus).

PRIMITIVE

FLEMISH SCHOOL

BENSON (AMBROSIUS)

(Lived in Bruges between 1519 — 1550)

105. — Portrait of Vigoureux de Courtewille.

Turned slightly to the right. His face is clean-shaven. On his black hair he has a dark cap. On a red jacket he wears a heavy fur-coat. Under the coat is seen the white shirt. With his right he holds up a golden ring and in the left he has his gloves. Above, on the left, hangs a coat of arms. Professor Hulin of Gent recognized it as the Portrait of the above-named, a relative of whom has been a burgomestre of Bruges.

Darkgreen background.
Panel, 20 in., by 15 inches.

Described by Dr. Friedländer in the "*Jahrbuch der königlich Preussischen Kunstsammlungen*", 1910, Part III;
Exhibited in the Burlington Fine Arts Club in 1892, N° 58;
— in the Royal Academy, in London, 1892, N° 166;
From the Collection of A. Willet, Esq., Brighton.

LE MAITRE DU SAINT-SANG

(The Master of the Holy Blood)

(Early XVIth Century, Bruges)

106. — The Bearing of the Cross.

Followed by numerous soldiers on horseback, in phantastic costumes, Christ, breaking down under the weight of the cross, is supporting himself with his left hand, while his executioners push him to proceed. On the left is seen the Virgin, breaking down in desolation, supported by St.-John the Evangelist, Mary Magdalene, and another Saint. Behind this group, the two thieves are led by soldiers, and still farther are seen numerous soldiers on horseback, proceeding towards the Mount Calvary. On the right a fortification and in the background a hilly country with a town in the centre.

Important painting with rich colours and of beautiful execution.

Panel, 54 in., by 50 inches.

From the Collection of Judge R. Labordette, Amiens.

105. — Bresson (Ambrosius).

106. Le Maître du Saint Sang.

BLONDEL (LANCELOT)
(Poperinghe 1496 — 1561 Bruges)

107. — Two Scenes from the Life of Christ.

The scenes are divided by golden ornamental columns, one on each side and a third in the middle. The left part shows the " miraculous fishing ", Christ standing on a rock : six fishers are in a boat, two of whom pull in the net. Behind the boat is seen a hilly landscape on the banks of a sea, with a curiously shaped rock in the middle. In the right part is a magnificient building, probably the "*Landhuus van der Vryen*" *in Bruges* (the hotel of liberty). In front of this building a saint woman is kneeling before Christ, while the twelve apostles stand nearby. Through an arch is seen a richly habited youth in the court, followed by a man and a dog. Two other men are on a staircase.

Dated on the top of the building : 1525.
Panel, 45 in., by 42 inches.

For the description of the Master's life see Mr. W. H. James Weale's articles in the "*Burlington Magazine*", 1908, November, p. 96, and December, p. 160.

BOUTS (ALBERT)
(Louvain, XVth Century)

108. — From the Life of the Virgin.

(A Tryptique.)

In the centre, the Virgin is kneeling in the middle of the room, with her hands folded in prayer. Before her is a bench, on which is lying a book. She has a blue robe on, and on her head is a white kerchief. To the right is a bed, with a rose cover, and in the background, near an open window, a big stool, with a red pillow. Above are 6 angels, one of them carrying the cross with Christ. To the left, through a door is seen another room with six figures. Three medaillons show episodes from the life of Christ. On the ground is a band with an inscription conveying the following meaning : " *As can be seen by this picture, this is what our Virgin did on Sunday* ". On the left wing is seen the Virgin surrounded by saints, and in the background Mount Calvary. On the right wing, the appearance of Christ before the Virgin. Above are five angels.

On the outside are two saints painted in grisaille.

Panel (arched top) 27 in., by 36,5 inches
(the three parts together).

From the Collection of Pastor Glitza in Hamburg.

107. BLONDEL (Lancelot).

108. BOUTS (Albert).

BOUTS (DIERICK)

(Haarlem betw. 1410 and 1420 — 1475 Louvain)

109. — The Virgin and Child.

The Virgin has a white kerchief on her head and a bluish-green cloth draped around her. The Infant Jesus is seated before her on a red carpet. On Both sides landscapes are seen through arched topped windows; on the right a hilly country and on the left a fine house in a park.

Panel, 18 in., by 23 inches.

KOFFERMANS (MARCELLUS)

(Antwerp, early XVIth Century)

110. — The Nativity.

Under a gothic archway the Virgin is kneeling, her hands folded in prayer, before the Infant Jesus lying on the ground, upon the folds of her darkgreen robe. St.-Joseph is standing nearby, holding a lantern. On the right are the ox and the ass. The shepherds approach on the left. Above the composition are three angels holding a ribbon with an inscription. Through the arches is seen a hilly country.

Panel (arched top), 17.5 in., by 10.5 inches.

110. — Koffermans (Marcellus).

109. — Bouts (Dierick).

ORLEY (BERNARD VAN)

(Brussels ab. 1492 — 1542 Brussels)

111. — Portrait of a Young Woman.

Slightly turned to the left, in 3/4 profile. She has blond hair, with a yellowish-white kerchief twisted between. Her yellow robe is decolletée; a red ribbon is seen on her right shoulder and on her neck a thin double-chain. Dark background.

Panel, arched top, 13.5 in., by 10.5 inches.

From the Collection of the Baron Beurnonville, Paris.
— — Mr. Ch. L. Cardon, Brussels.

POURBUS the elder (FRANÇOIS)

(Bruges 1545 — 1583 Antwerp)

112. — Portrait of a Young Lady.

Turned slightly to the right, in 3/4 profile, looking at the spectator. Her hair is light-brown. She wears a richly embroidered costume and a perl-necklace with a jewel, from which hangs down another long-shaped perl. Dark background.

Panel, 11 in., by 9 inches.

112. POURBUS the elder (François)

111. — ORLEY (Bernard van).

POURBUS the elder (François)

(Bruges 1545 — 1583 Antwerp)

113. — Portrait of a Young Lady.

Turned slightly towards the left, looking at the spectator. She has a bonnet on her head, and wears a rich costume. Round her neck is a golden chain adorned with precious stones. Her hands are folded. Rings on two fingers of the right hand.

Panel, 13 in., by 10 inches.

From the Collection of Count G. de Montbrizon, Château St-Roch.

POURBUS the elder (François)

(Bruges 1545 — 1583 Antwerp)

114. — Portrait of a Young Lady.

Slightly turned to the left, looking at the spectator, she has a bonnet on her head, and is attired in a rich yellow and black dress. Around her neck she has a perl-necklace, hanging down in a double row. She holds a pair of gloves with both hands.

Panel, 13 in., by 10 inches.

From the Collection of Count G. de Montbrizon, Château St-Roch.

114. — Pourbus the elder (François).

113. — Pourbus the elder (François).

PREVOST (JAN)

(Mons ab. 1465 — 1529 Bruges)

115. — Pietà.

After the descent from the cross, the body of Christ lies in the foreground, his head reposing on the knees of the Virgin, St. John supporting her. Nearby are the donors, kneeling, and in the background is seen the mount Calvary and the town of Jerusalem, beautifully executed.

Panel. 31 in., by 23 inches.

Exhibited in the "Toison d'or-Exhibition" in Bruges 1907, n° 188: as R. v. d. Weyden;
Mentioned in the "*Gazette des Beaux-Arts*". 1907. September. p. 212;
From the Collection of Mr. L. Moreno, Paris.

WEYDEN (ROGER VAN DER)

(Tournay ab. 1399 — 1464 Brussels)

116. — Portrait of a Young Man.

Slightly turned to the right, in 3/4 profile. He has brown hair, a clean face, and is habited in a red coat adorned with fur. On his neck he has a dark kerchief. Under the coat is visible a white shirt, upon which is a jewel hanging on a thin chain. The hands are posed one on the other. Two golden rings are on the left and one on the right hand.

Panel. 14.5 in., by 10.5 inches.

Described in the "*Zeitschrift fur bildende Kunst*". December. 1902. p. 55.
Exhibited at the Flemish Primitives Exh. in Bruges, in 1902, N° 27.
— in the Guildhall, in London, in 1906.
From the Collection of Mr. Ch. L. Cardon, Brussels.

116. — Weyden (Roger van der).

115. — Prevost (Jan).

YSENBRANDT (ADRIAEN)

(Bruges, Early XVIth Century)

117. — Two Wings of a Tryptique.

On the left wing stands St. John the Baptist, holding on his left hand a lamb. He has brown hair and beard, and is habited in a brown costume, over which is draped a red cloth, held by a white ribbon tied around the waist. On the right wing St. Jerome is represented, writing on a sheet of paper, which is on a black book. He has a wide red cloak with white trimming. At his foot is seated the lion.

Panel, arched top, each wing 31 in., by 10 inches.

Exhibited in the Flemish Primitives Exhibition in Bruges, in 1902, Cat. N° 93, as a Memling.

From the Collection of Mr. Somzee, Brussels.

117. — YSENBRANDT (Adriaen).

GERMAN PRIMITIVES

AMBERGER (CHRISTOPHUS)

(Augsburg ab. 1500 — ab. 1562 Augsburg)

118. — Portrait of an Old Man.

He is seen full face. On his head he has a red cap, under which his grey hair is protruding. The costume is dark with yellow trimming, under which is seen the white shirt.

Panel, 16 in., by 12 inches.

BALDUNG-GRIEN (HANS)

(Weyerstein ab. 1475 — 1545 Strassburg)

119. — Portrait of a Young Man.

" Three quarters to right. His face is cleanshaven. He wears a red cap, the brim of which is cut and laced with a broad black ribbon. His bright yellow cloak is ornamented on each side by a broad purple stripe having projections which give it the appearance termed " *raguly* " in heraldry. The vest is black. Background a dark greenish-brown. "

Panel, 15,5 in., by 13 inches.

Described and reproduced in the de Luxe Catalogue of the Burlington Fine Arts Club-Exhibition of 1906;
Exhibited in the Early German Art Exh. in London, 1906;
From the Collection of Sir George Donaldson, London.

119. — Baldung-Grien (Hans).

118. — Amberger (Christophus).

CREUZNACH (CONRAD VON)

(Lived in Francfort o/M. around 1530)

120. — Portrait of Weicker Reys.

He is represented in 3/4 profile, turned to the right. On his blond hair he wears a broad black hat, adorned with metallic rounds. His clean-shaven face expresses decision and energy; he wears a black fur-coat; the collar of his white shirt, showing little folds, is richly embroidered with gold. With both hands he holds the hilt of a sword. On the index of the right hand is a golden ring with a precious stone. The blue background increases the effect of this distinguished and interesting portrait.

Inscription above:
" *1529. Weicker Reys Seins Alters. 29.* "
Panel. 18.5 in., by 13 inches.

From the Collection of Mr. Arsène Houssaye, Paris, 1866, as L. de Cranach.
— — of Mr. Félix Doisteau, Paris, also as L. de Cranach.
Recognized by Dr. M. Friedländer, Berlin, as by Conrad von Creuznach.

CREUZNACH (CONRAD VON)

(Lived in Francfort o/M. around 1530)

121. — Cristina, Wife of Weicker Reys.

She is represented in 3/4 profile, turned to the left. On her head she wears a bonnet richly ornamented with gold. Her brown robe is adorned in the waist by a belt; on the shoulders she wears a black velvet collerette, upon which is seen a broad gold-chain and another thin chain of pearls with a medaillon. The hands, adorned with rings, are folded. Blue background.

Inscription above:
" *1529 Cristina Reysin Ires Alters 32.* "
Panel. 18.5 in., by 13 inches.

From the Collection of Mr. Arsène Houssaye, Paris, 1866, as L. de Cranach;
— — Mr. Vischer, Bâle;
Recognized by Dr. Friedländer, Berlin, as by Conrad von Creuznach.

121. CREUZNACH (Conrad von).

120. CREUZNACH (Conrad von).

SCHOOL OF HOLBEIN the younger

(Early XVIth Century)

122. — Portrait of a Man.

On his head he has a black cap. He is turned to the right and is seen in 3/4 profile; he wears a dark coat adorned with ermeline. In the right hand he holds a roll and in the left a small bag. In the background is seen a fine hilly landscape, intersected by a river. Clear sky.

Panel, arched top, 16 in., by 12.5 inches.

MASTER OF THE HOLY KINSHIP

(Lived in Cologne in 1500)

123. — The Adoration of the Magi.

On the left is seated the Virgin under a dais holding in her lap the Infant Jesus. St.-Joseph is kneeling beside. The dais is supported by angels. One of the Magi is kneeling before Jesus, while the other two hold the presents which they have brought. The Virgin is draped in a blue cloth and St-Joseph is habited in a red cloak. Behind the Magi, who are richly attired, are seen their followers. One of them holds a sword. On the left, behind the Virgin, are seen the heads of the ox and the ass. In the background are seen the buildings of an important town, with the ruin of a round tower, on the right. Behind a group of three men, two horsemen are departing, to herald the birth of Christ. Several groups are seen in the back. In the distance a hilly country. Blue sky.

Panel, 57.5 in., by 64 inches.

Dr. M. Friedländer, Berlin, declared this painting to be the *chef-d'œuvre* of the Master.

From the Collection of Mr. Fernandez Patto, Paris.

122. — School of Holbein the younger.

123. Master of the Holy Kinship.

MUELICH (HANS)

(Munich 1516 — 1573 Munich)

124. — Portrait of Andreas Reidmor.

Three-quarters to right, but with eyes directed to left, with short beard, wearing a black cap, a black cloak lined with brown fur, over a black coat, which displays through an opening at the breast a bright red waistcoat. In his right hand he holds a paper : his left hand, with two rings (one of them is a signet-ring) on the forefinger, grasps the fur lining of the cloak. On the green background is the inscription : *Andre Reidmor der older. Seines alders. 56 Jar.* In the right upper-corner are the canting arms of Reitmohr, or, a Moor riding a stag courant gules, with mantling and crest.

Rietstap gives these arms as those of the Regensburg family of Reitmohr.

Panel, 22.5 inches, by 17 3 4 inches.

Described in the Illustrated Catalogue of Burlington Fine Arts Club of 1900.
Exhibited in the Early German Art-Exh. in London, 1906.

124. MUELICH (Hans).

EARLY

ITALIAN SCHOOLS

ANTONIAZZO ROMANO

(Roma, early XVth Cent. — ab. 1508 Roma)

125. — Virgin and Child.

The Virgin, turned to the left, holds with both hands the Infant Jesus standing on a red cushion on her lap. The Virgin is dressed in a red robe and a blue mantle. On the head of the Virgin is a Crown. Golden background.

Panel, arched top, 30 in., by 19 3 4 in.

From the Sandford Priory, Newburry.

ASPERTINI (AMICO)

(Bologna ab. 1475 — 1552 Bologna)

126. — Portrait of a Young Man.

Turned slightly to the left, he has a broad-brimmed black hat on his long blond hair; his face is smooth. He is habited in a grey coat, which permits to see the lace of his shirt-collar. On the left shoulder he has a brown mantle adorned with a black design; with his right hand he holds the hilt of his sword, the left hand is on the hip. Green background with a narrow red and a broader black stripe on the left.

Panel, 20 in., by 19 inches.

Prof. Venturi declared this portrait to be by the above master.

126. — Aspertini. (Amico).

125. — Antoniazzo Romano.

BALDOVINETTI (ALESSO)

(Florence 1425 — 1499 Florence)

127. — The Virgin and Child and two Saints.

The Virgin is seated on an architectural throne holding on her lap the Infant Jesus. She is habited in a red robe and a blue mantle. On the left stands a Saint holding with his right a crosier and in the left hand a book. On the right stands another Saint holding with his right a sword and in the other hand a book. Behind the throne the tops of trees.

Panel, 50 in., by 58 inches.

BERNARDINUS DE COMITE

(Milan, XVth Century)

128. — Virgin and Child.

The Virgin is seated on the left holding on her lap the Infant Jesus. She is dressed in a white robe and on her knees is a light-blue cloth. On her head is a white kerchief falling down on the shoulder. Above, on the left, is seen a part of a grated window and on the right, through a balcony, upon which stands a flower-pot, the view extends over a hilly country, with a lake in the centre. On the banks are seen buildings and trees. Blue sky.

Signed below the grey stripe, on the right :
" BERNARDINUS DE COMITE "
Panel, 32,5 in., by 22 inches.

127. — Baldovinetti (Alesso).

128. — Bernardinus de Comitibus.

BOTTICELLI-FILIPEPI (SANDRO)

(Florence ab. 1444 — 1510 Florence)

129. — The Virgin and Child.

The Virgin, seen up to the knees, is seated on an architectural balustrade. She is turned to the left and embraces the Infant Jesus, standing on her lap. On her head is a veil; she is dressed in a red robe, upon which is a blue mantle. Dark background.

Circular panel, 33,5 inches diameter.

Exhibited by the "Société des Alsaciens et Lorrains", Paris, 1874. Catalogue n° 671:
From the Collection f the Baron de Vandeuvre, Paris;
— — Count de Sarty, Paris.

129. — Botticelli-Filipepi (Sandro).

COSSA (Francesco)

(Ferrara ab. 1435 — 1477 Bologna)

130. — Portrait of a Young Man.

Turned to the left, looking at the spectator, he wears on his light-brown hair a black cap; his face is clean-shaven. He wears a grey coat, below which is seen a light-grey vest. His left hand, reposing on the border of a balustrade, holds a golden ring. In the background the view extends over a rocky and hilly country with a lake, upon which is seen a boat in the distance. On the left stands a figure on the rock, and on the right, on a road, are two men with a dog. Blue sky with little white clouds.

Panel, 13 3/4 in., by 9 1/4 inches.

There exists an old Engraving of the Portrait.
Exhibited in the Burlington Fine Arts Club, in London, 1881, as *Francia*.
From the Collection of Sir William Neville Abdy, Bart., London.

LUINI (Bernardino)

(Luino betw. 1475 and 1480 — ab. 1532 Milan)

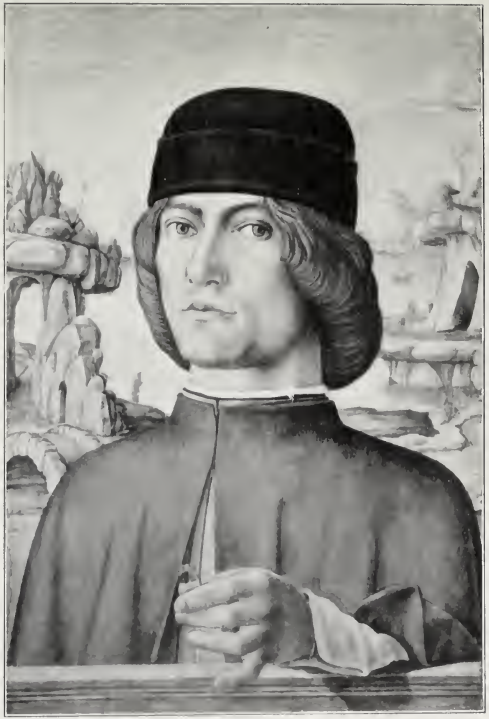
131. — St. Alexander.

The warrior-saint stands in the middle, habited in a Roman dress of green colour, with a red mantle fastened to the shoulders with a golden button. With his right he holds a spear to which is attached a long white pennon, on which the cross stands out woven in red. In the right he holds a palm-branch. This panel is one of four, which originally formed part of an altar-piece.

Panel, 24.6 in., by 13 1/3 inches.

Described by Claude Phillips, Director of the Wallace Collection, in the "*Magazine of Art*", November, 1903;
From the Collection Passalacqua in Milan:
J. Ruston, Esq., London.

131. — Luini (Bernardino).



130. — Cossa (Francesco).

LUINI (BERNARDINO)

(Luino, betw. 1475 and 1480 — ab. 1532 Milan)

132. — The Virgin and Child.

The Virgin, seen up to the knees, turned to the left, holds the Infant Jesus on her lap suckling him. She has a red robe and a dark-green mantle. On her brown hair, tied round the head, is a brown, striped kerchief. Dark background.

Panel, 22 in., by 16 inches.

From the Collection Morselli in Florence.

PISANELLO PISANO (VITTORE)

(Near Verona ab. 1380 — 1451 prob. Roma)

133. — The Virgin and Child.

The Virgin, turned to the left, is standing behind a balustrade, holding the Infant Jesus, who stands on the border of the balustrade. She has a red robe and a dark-green mantle, and on her blond hair, around which is tied a narrow red ribbon, is a white kerchief falling down on her shoulders. The Infant holds with his left hand a finch, which he has neared to his lips. On each side is an angel. The background is adorned with flowers and leaves.

Panel, arched top, 30 in., by 17.5 inches.

From the Collection of the Duke of Rohan:
Count de Beurges.

133. — Pisanello Pisano (Vittore).

132. — Luini (Bernardino).

RAFFAELLINO DEL GARBO

(DI BARTOLOMMEO DI GIOVANNI)

(Florence ab. 1466 — 1524 Florence)

134. — The Virgin and Child.

The Virgin is seated in front of shrubbery, turning her head towards the left. On her lap, on a light-green cushion, sits the Infant Jesus holding with his left a little bird. The Virgin is dressed in a greyish-blue robe with red sleeves; the knees are covered with a blue cloth. On the right stands an angel holding a branch of a lily, and on the left kneels St. John holding a cross. The background presents a hilly country with a lake. On the left stands out a building with a round tower.

Circular Panel, 32.5 inches diameter.

From the Collection of Count Tyszkiewicz, Varsovie.

BARTOLOMMEO VENETO

(Venice, end of XVth and early XVIth Century)

135. — St. Catherine.

The Saint, represented by a young woman, inclines her head downwards and to the left; her brown hair falls on the shoulders, and on her head is a veil with little white flowers. She is dressed in a red robe, plissé, the brim of which is adorned with precious stones; a part of a torment-wheel is seen on the left. Dark background.

Panel, 13.5 in., by 10 3/4 inches.

From the Collection of Baron A. Lazzaroni, Roma.

153. — Bartolommeo Veneto.

154. — Raffaellino del Garbo.

GUARDI (Francesco)

(Venice 1712 — 1793 Venice)

136. — View of the Canale Grande in Venice.

The scene presents on the right a part of the St. Mark place with the Library building and one of the columns. Numerous persons promenade on the place, and further behind are seen white tents. On the Canal are several gondolas. On the left is seen in the distance the Church of Sancta Maria della Salute. A blue sky with little white clouds gives the effect of a fine summer-day.

Panel, 9,5 in., by 13,5 inches.

GUARDI (Francesco)

(Venice 1712 — 1793 Venice)

137. — The Canale Grande in Venice.

The view exhibits a line of buildings on the left, on the Canale Grande, with the Church St-Giorgio degli Schiavoni. In the foreground, on the right, is a sloop, between two gondolas; another gondola approaches the buildings. In the background is visible the Campanile. Blue sky with white clouds.

Panel, 9,5 in., by 13,5 inches.

136. — GUARDI (Francesco).

137. — GUARDI (Francesco).

TIEPOLO (Giovanni Battista)

(Venice 1696 — 1770 Madrid)

138. — The Virgin and Infant Christ enthroned between St. Domenic and St. Hyacinth.

" In the middle of the picture the Virgin, robed in scarlet and blue, with a white veil over her head, is enthroned, facing the spectator, on a lofty pedestal, holding on her left the Infant Christ, who is nude and holds a rosary with medal attached. The pedestal is covered with a white and gold hanging decorated with fifteen circular medaillons painted, in proper colours, with scenes from the life of Christ, corresponding to the fifteen Mysteries of the Rosary. To right stands St. Domenic facing the spectator dressed in the habit of his order, a star above his head, his right foot resting on a blue globe; in his left hand he holds a lily, in his right a large book which rests on the pedestal of the throne; his face is turned upwards towards the centre group. To left kneels S.-Hyacinth, with his back to the spectator; he also gazes upwards; his right hand holds a monstrance. In the background are fluted columns and golden clouds and drapery, amongst which, to the left, is a cherub. "

" The device of decorating the hanging on the pedestal with medaillons containing representations of the fifteen Mysteries of the Rosary recalls a picture by Lorenzo Lotto in San Domenico at Cingoli, in which the same scenes appear in circles above the head of the Virgin. "

Canvas (arched top) 106 in., by 53 in.

Described and reproduced in Eduard Sack's work "*Giambattista und Domenico Tiepolo*", pages 86, 88 and 205, N° 411;
Exhibited at the Burlington Fine Arts Club's Exh. of Venitian Painting of the XVIIIth Century, Cat. N° 45, 1911.
From the Collection Morselli in Florence;
— — Ladislaus Bloch, Vienna.

138. — Tiepolo (Giovanni Battista)

TIEPOLO (Giovanni Battista)

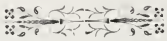
(Venice 1696 – 1770 Madrid)

139. — The Death of Sophonisbe.

Sophonisbe, who has swallowed the poison sent to her by Massinissa, leans back in an armchair, in agony, her head lying on a pillow. In her left hand she still holds the shell, that contained the poison, while Massinissa's letter announcing the deathsentence has fallen to the ground beside her. Two lamenting women stand behind Sophonisbe. Under an archway stands a page, sorrowly looking on the ground. Outside are seen the two messengers of Massinissa departing. Their faces express confusion. In the background a building is visible in bright day-light. All figures are dressed in costumes of the XVIth Century.

Canvas, 19 in., by 15 inches.

Described in Eduard Sack's work, " *Giambattista und Domenico Tiepolo* ", pages 75 and 215, N° 476:
From the Collection of the Marquis de la Falca, Vicensa.



139. TIEPOLO (Giovanni Battista).

EARLY

SPANISH SCHOOL

CARREÑO DE MIRANDA (D. JUAN)

(Avilés 1614 — 1685 Madrid)

140. — Portrait of a Gentleman.

Standing in the middle of the picture near a table, looking at the spectator, he is attired in a black velvet costume, over which is draped a wide black cloak. He has long dark hair, a broad white collar, and holds his hat in his right hand. With his left he holds the folds of his cloak and a sheet of paper with an inscription, of which are only visible the words: *Podesta* and *Venice*. The shadow is traced on the ground. Life-size Portrait of beautiful execution.

Signed with the monogram on the right.

Canvas, 79 in., by 43 inches.

From the Collection of the late Count Nelidoff, Ambassador of Russia in Paris.

CARREÑO DE MIRANDA (D. JUAN)

(Avilés 1614 — 1685 Madrid)

141. — Portrait of a Nobleman.

Turned to the left, the face in 3/4 profile, he is looking at the spectator. His long dark hair falls on his shoulders. On the neck is visible a narrow white collerette. He is habited in a wide black cloak, held together on the breast by an ornamental golden clasp hanging down. Brown blackground.

Canvas, 27,5 in., by 22 1/3 inches.

141 — Carreño de Miranda (D. Juan).

140. — Carreño de Miranda (D. Juan).

GALLEGOS (FERNANDO)

(Salamanca ab. 1461 — ab. 1550 Salamanca)

142. — The Triumph of the Christian Religion.

In the middle, on a throne of marble with sculptures, is seated Christ, barefooted and habited in purple and gold; his long hair falls on the shoulders. In the left hand he holds a cristal-globe mounted by a cross, and the right hand is raised for benediction. On each side are seen the emblems of the Evangelists, surrounded by white ribbons on which are inscribed, in big Roman characters, the texts referring to them. On a pedestal, on the left, stands a Saint symbolizing the Christian faith, while the figure on the right, an old woman draped in yellow, holding a banner of which the staff is broken, represents Judaism, succumbing. Above is an angel praying.

Panel, 51 in., by 47 inches.

Described and reproduced in " *Les Chefs-d'œuvre d'Art Ancien à l'Exposition de la Toison d'or, à Bruges*, 1907 "; p. 82: as a Spanish Master under the influence of Jan van Eyck;
Described in the " Gazette de Beaux-Arts ", September 1907, page 208:
Exhibited in Bruges in 1907, Catalogue N° 178;
From the Townhall of the town of Toro, Castilia.

142. GALLEGOS (Fernando).

RIBERA (José de)

(Jativa (Valencia) 1588 — 1656 Naples)

143. — Portrait of an Architect.

Turned towards the left, the head inclined towards the spectator. He has white hair and beard, and holds with his right hand a pair of circles, pointed upwards, while with the left he supports a book standing on the table. Under the black coat is seen his ragged vest and sleeve, showing him to be in a very poor financial condition. Near the corner of the table lies a rectangle. Life-size.

Canvas, 43 in., by 33 inches.

RIBERA (José de)

(Jativa (Valencia) 1588 — 1656 Naples)

144. — Portrait of a Student.

Turned to the right, he looks at the spectator. Dark hair and beard. He holds with both hands a big volume. His costume is in a very reduced condition, patched on all sides with cloth of various colours proving his poverty.

Canvas, 43 in., by 33 inches.

These are brilliantly executed paintings.

144. — Ribera (José de).

143. — Ribera (José de).

EARLY

FRENCH SCHOOLS

ANCIENT FRENCH SCHOOL
(End of XVth Century)

145. — Portrait of Philippe Le Hardy, Brother of Charles V.

Turned to the left he is seen in profile. On the head is a high black hat without brim, on which is a jewel adorned with a ruby. The face is clean-shaven. Round the neck he wears a fur-collar. The coat is in pink-colour, with a white design above, ornamented with jewels. From the neck hangs a medal with a precious stone in the centre (probably the *Order of the Star*, founded *by his father, JEAN LE BON*, king of France). Light-green background. The artist painted this portrait evidently after a medal, as was customary in those times.

Inscription above :
" PHILIPPE LE HARDY FIX DU ROY JEAN DUX DE BOGNE. "
Panel, 16,5 in., by 11,5 inches.

From the Collection of Mr. Serullaz, Paris;
— — Count Montebello, Paris.

ANCIENT FRENCH SCHOOL
(End of XVth Century)

146. — Portrait of Charles Le Téméraire.

He is seen in 3/4 profile, turned to the right. Brown hair, clean-shaven face, the hands raised in prayer. He is habited in a pink-coloured coat, the brim of which is adorned with fur. The upper-part of his habit is of dark-green colour. He wears the *Order of the Golden Fleece*, with broad chain, adorned with turquoises. Black background. Charles Le Téméraire succumbed with his army in a war against the Duke of Lorraine before Nancy on the 5th of January, 1477, where he was himself killed.

Inscription above :
" CHARLES DVC DE BOVRGOGNE FVT TVE DEVAT NANCY. "
Panel, 15 in., by 11 inches.

From the Collection of Mr. Serullaz, Paris;
— — Count Montebello, Paris.

These two portraits have been painted by the same Master; the former owner considered them to be by Symon de Marmion, who lived in Valenciennes in the second half of the XVth Century.

146. Ancient French School.

145. Ancient French School.

BOUCHER (François)

(Paris 1703 — 1770 Paris)

147. — The Soap-Bubbles.

On a balcony, surrounded by rich foliage, a young beautiful girl and a boy amuse themselves in blowing soap-bubbles. She has a little bunch of flowers in her hair, a blue corsage decolleté, white shirt-sleeves, and is looking at the boy, on the left, who seems to be much puzzled. Her right hand reposes on the shoulder of the boy and in the left she holds a straw with a bubble on the end. The cup with the soap stands before her on the balcony. The boy is habited in red. He has a striped kerchief of a brown colour tied round his head. His face expresses astonishment. Beautiful, luminous colours.

Signed below, on the right
" F. Boucher "
Canvas, 40,5 in., by 47 inches.

From the Collection of Count Bryas, Paris.

BOURDON (Sébastien)

(Montpellier 1616 — 1671 Paris)

148. — Portrait of Molière.

The great author and dramatist is seated in a red armchair, turned towards the right and looking at the spectator. On the right is a table with a red cover, upon which an inkstand with feather and sheets of paper. On the head of the poet is a peruke, and he is habited in a wide brownish-yellow cloak, permitting to see the lace-collar with a black necktie and the laces at the ends of the sleeves. His left arm reposes nonchalantly on the table and the right hand is posed on the left arm. In the background is a darkbrown curtain, under which is seen the base of a column. Life-size.

Canvas, 43, 5 in., by 34 inches.

Engraved by Beauvarlet, dedicated to *Monseigneurs les Ducs Daumont, de Fleury, de Richelieu et de Duras, Prs. Gentils-hommes de la Chambre du Roy.*

Exhibited in the *Bagatelle*, 1911, Cat. N° 18.

147. — Boucher (François).

148. — Bourdon (Sébastien).

NATTIER the elder (MARC)

(Paris 1642 — 1705 Paris)

149. — Portrait of Countess Montillet.

She is seated in the foreground, turning her head slightly to the right, looking in that direction. She has dark hair and wears a white robe, around which is draped a red cloth. She is listening to Amor holding a bow, while she holds up an arrow with the right hand. With the other hand she holds a tube, lying beside her, and containing some more arrows. Amor is menacing her with the finger. In the background, on the left, is draped a dark curtain, and on the right is seen a square column. Life-size portrait of beautiful execution.

Canvas, 57.5 in., by 45 inches.

From the Collection of Count Montillet, Avignon.

149. — NATTIER the elder (Marc).

VIGÉE-LEBRUN (Louise-Élisabeth)

(Paris 1755 — 1842 Paris)

150. — Portrait of Mme Élisabeth de France, Sister of Louis XVI.

Dressed as a Shepherdess, *à la mode de Trianon*, she is represented seated, full face, looking at the spectator. On her hair, slightly powdered, falling in ringlets on her shoulders, she wears a straw hat adorned with field-flowers. The robe is white; the green corsage is low-cut and is laced with a narrow red ribbon. The shoulders are covered with a *fichu de gaze*. The left arm reposes on a shrubbery, holding with the hand some lilac, while with the right hand she seized a fold of her skirt to prevent the dropping of the flowers lying in her lap. The background shows a blue cloudy sky. Magnificient, life-size portrait, beautifully executed.

Canvas, 36 in., by 28,5 inches.

Exhibited at the National Portrait Gallery, Universal Exhibition, Paris, 1878:
From the Gallery Du Blaisel:
From the Collection of Baron Beurnonville, 1881, N° 186:
— — Mr. E. Secrétan.

150. — Vigée Lebrun (Louise Elisabeth)

INDEX

Pages

AMBERGER (CHRISTOPHUS). — Portrait of an Old Man 148
ANTONIAZZO (ROMANO). — Virgin and Child 158
ASPERTINI (AMICO). — Portrait of a Young Man. 158
BALDOVINETTI (ALESSO). — The Virgin and Child and two Saints . . 160
BALDUNG-GRIEN (HANS). — Portrait of a Young Man 148
BARTOLOMMEO (VENETO). — St. Catherine. 168
BENSON (AMBROSIUS). — Portr. of Vigoureux de Courtewille 132
BERCHEM (CLAESZ P.). — A battle of Cavalry. 8
— — Peasants Watering Cattle. 8
BERNARDINUS DE COMITE. — The Virgin and Child. 160
BEYEREN (ABR. H. VAN). — Still-Life 10
BLONDEL (LANCELOT). — Two Scenes from the Life of Christ. . . . 134
BOL (FERDINAND). — The Fortune-Teller 12
BOTTICELLI-FILIPEPI (SANDRO). — The Virgin and Child 162
BOUCHER (FRANÇOIS). — The Soap-Bubbles. 188
BOURDON (SEBASTIEN). — Portrait of Moliere 188
BOUTS (ANDREAS). — Tryptique 134
BOUTS (DIERICK). — The Virgin and Child 136
BREKELENKAM (QUIERINGH G.). — A Tailor-Workshop. 10
BROUWER (ADRIAEN). — The Singing Trio. 14
— — A Cabaret Scene. 14
CAPPELLE (JOHANNES VAN DE). — Fishing-Boats near the Shore . . . 16
— — Winter at the Sea-Shore 16
— — Marine. 18
CARREÑO DE MIRANDA (D. JUAN). — Portrait of a Gentleman . . . 178
— — Portrait of a Nobleman. . . . 178
COQUES (GONZALES). — A Family Group 166
COSSA (FRANCESCO). — Portrait of a Young Man. 164
CREUZNACH (CONRAD VON). — Portrait of Weicker Reys 150
— Cristina, Wife of Weicker Reys . . . 150
CUYP (AELBERT). — Cattle and Sheep in a Pasture. 18
— — Cows with a Milkmaid in a Farmyard 20
— — Six Cows in a Meadow. 22

Pages

CUYP (AELBERT). — Four Cows by a River 24
— — A Sportsman Resting 26
CUYP (JACOB G.). — « Mon oye faict tout ». 28
— — A Young Girl 28
DOU (GÉRARD). — In Rembrandt's Studio 26
DUCK (JACOB). — The Concert 30
DUSART (CORNELIS). — A Village Scene 30
FLINCK (GOVERT). — The Sacrifice of Abraham 32
— — The Penitent Magdalene 32
FRENCH SCHOOL (ANCIENT). — Portrait of Philippe le Hardy 186
— — Portrait of Charles le Téméraire . . . 186
FYT (JAN). — Still-Life 106
— — Still-Life 108
— — Still-Life 108
GALLEGOS (FERNANDO). — The Triumph of the Christian Religion . 180
GOYEN (JAN VAN). — At the Sea-shore 34
— — View near Nymwegen 34
— The Château 36
GUARDI (FRANCESCO). — View of the Canale grande 170
— — The Canale grande 170
HALS (DIRCK). — « Une Réunion mondaine » 38
HALS (FRANS). — The Violin-Player 38
— Portrait of a Man 40
HELST (BARTHOLOMEUS VAN DER). — Portrait of an Old Lady . . . 42
HEYDEN (JAN VAN DER). — View of a Château 42
— — Landscape 44
— — Landscape 44
HOBBEMA (MEINDERT). — Landscape with a Cottage 46
— — Cottage under Trees 48
HOLBEIN THE YOUNGER (SCHOOL OF). — Portrait of a Man 152
HONTHORST (GERARD VAN). — Portrait of a Gentleman 48
HOOGHE (PIETER DE). — A Dutch Interior 50
— Lady and Gentleman at Tea 50
JANSSENS VAN CEULEN (CORNELIS). — Portrait of Lucius Carey . . . 52
— — Portrait of Lettice Carey . . . 52
KEYSER (THOMAS DE). — Portrait of a Gentleman 54
KOFFERMANS (MARCELLUS). — The Nativity 136
LEYDEN (LUCAS VAN). — The Temptation 102
LEYSTER (JUDITH). — « Jonker Ramp ond zyne liefste » 54
LUINI (BERNARDINO). — St. Alexander 164
— The Virgin and Child 166
MASTER OF THE HOLY KINSHIP. — The Adoration of the Magi 152
MASTER OF THE HOLY BLOOD. — (Maître du St. Sang), The Bearing of the Cross 132
METSU (GABRIEL). — Woman Cleaning Carrots 56

Pages

MIERIS THE ELDER (FRANS VAN). — Lady and Gentleman on a Terrace. 56
MIERIS (WILLEM VAN). — The Discovery of Calisto 58
MORO (ANTONIO). — Portrait of a Princess 58
MUELICH (HANS). — Portrait of Andreas Reidmor 154
NATTIER THE ELDER (MARC). — Portrait of Countess Montillet. . . 190
NEER (AERT VAN DER). — A Street in Amsterdam 60
— A Village round a Lake. 60
NETSCHER (CASPAR). — A Family Group. 62
— — Portrait of two Boys 62
ORLEY (BERNARD VAN). — Portrait of a Young Woman 138
OSTADE (ADRIAEN VAN). — Peasants at an Inn 64
— — Two Men Drinking. 64
— — Three Peasants round a Cask 66
— — Boisterous Peasants at an Inn 66
OSTADE (ISACK VAN). — View on a Canal in Winter 68
— — A River-Landscape in Winter 68
— — The Shore at Scheveningen 70
— — A Strolling Fiddler. 70
PISANELLO (VITTORE). — The Virgin and Child 166
POURBUS THE ELDER (FRANÇOIS). — Portrait of a Young Lady 138
— — Portrait of a Young Lady 140
— — — Portrait of a Young Lady 140
PREVOST (JAN). — « Pietà » 142
RAFFAELINO DEL GARBO. — The Virgin and Child 168
REMBRANDT. — Portrait of an Old Man 72
— Head of Christ. 74
— Portrait of a Rabbi. 76
RIBERA (JOSÉ DE). — Portrait of an Architect 182
— — Portrait of a Student. 182
RUBENS (PETRUS PAULUS). — The Woman taken in Adultery 110
— Portrait of a Young Woman. 112
— — Portrait of the Doge Cornaro. 112
— — « Peace and Abundance » 114
— The Stag-Hunters. 116
RUISDAEL (JACOB VAN). — Winter Landscape 78
— The Construction of a House 78
— View of Haarlem from the Dunes. 80
— — Waterfalls. 80
RUYSDAEL (SALOMON VAN). — Ruins of the Abbey Egmont 82
— — Halt before an Inn 82
— View near Dordrecht. 84
— A Battle-Scene 84
— — The Duck-Hunters. 86
SLINGELAND (PIETER C. VAN). — A Dutch Interior 86
SNYDERS (FRANS). — Still-Life. 116

Pages
STEEN (JAN). — Children Teaching a Cat to Read 88
A Merry Company 88
— — Card Players 90
— — A Girl Asleep and a Man Smoking 90
SUTTERMANS (JUSTUS). — Ferdinand II, de Medici 128
TENIERS THE YOUNGER (DAVID). — The Election of Ant. Moncada . 118
— — Moncada repulses Cabrera . . . 118
— — — Moncada receives the Submission of the Rebels 120
— — — The Château of Teniers in Perck. 120
— — — « Le Chapeau blanc » 122
— — — A Guard-Room 122
TERBURG (GÉRARD). — Portrait of Neltje v. d. Cruys 92
— — Portrait of a Prince of Orange 92
TIEPOLO (GIOVANNI BATTISTA). — The Virgin and Child and two Saints 172
— — The Death of Sophonisbe 174
VAN DYCK (ANTONIUS) — Portrait of Marquise de Leganes 124
— — The « Little Duke » Lommelino 126
VELDE (ADRIAEN VAN DE). — Milking Hour 94
— — Maternal Occupation 94
VELDE (ESAIAS VAN DE). — Society at Table in a Park 96
VELDE THE YOUNGER (WILLEM VAN DE). — View from the Shore . . . 96
VIGÉE-LEBRUN (LOUISE-ÉLISABETH). — Madame Elisabeth de France. 192
VRIES (ROELOF VAN). — A Village-Street 98
WEYDEN (ROGER VAN DER). Portrait of a Young Man 142
WOUWERMAN (PHILIPS). — Shoeing a Horse 98
— — Huntsmen Halting at an Inn 100
WYNANTS (JAN). — Landscape 102
YZENBRANDT (ADRIAEN). — Two Wings of a Tryptique 144

PARIS
IMPRIMERIE GÉNÉRALE LAHURE
9, RUE DE FLEURUS, 9

150
Old Masters
from the
Kleinberger Galleries

1911